

# THE LANCET

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3052.

SATURDAY, APRIL 24, 1886.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**ROYAL LITERARY FUND.—THE NINETY-SEVENTH ANNIVERSARY DINNER** of the Corporation will take place in White's Rooms, on WEDNESDAY, May 5, at Half-past Six for Seven precisely.

The Earl of IDDESLEIGH, G.C.B., in the Chair.

**Stewards.**  
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Henry Irving, Esq.  
Rev. Dr. Laven and Melville.  
Rev. A. G. L. Estlin.  
Sir James D. Linton.  
Rev. Dr. Littledale, LL.D.  
Dinner Tickets, price 2s. each, can be obtained from the Stewards or the Secretary.  
7, Adelphi-terrace, W.C. A. LLEWELYN ROBERTS, Sec.

**ROYAL INSTITUTION OF GREAT BRITAIN,** Albemarle-street, Piccadilly, W.

LECTURE ARRANGEMENTS FOR EASTER, 1886.

Lecture Hour, 5 o'clock P.M.

Professor ARTHUR GAMGEE, M.D. F.R.S., Fullerian Professor of Physiology, R.I.—Six Lectures on the Function of Circulation. On TUESDAYS, May 4, 11, 15, 22, June 1, 8. One Guinea.  
Professor DEWAR, M.A. F.R.S. M.R.I., Fullerian Professor of Chemistry, R.I.—Three Lectures on the Alkaloids. On THURSDAYS, May 6, 13, 20. Half-a-Guinea.  
Professor ALEXANDER MACALISTER, M.D. M.A. F.R.S.—Three Lectures on Habit as a Factor in Human Morphology. On THURSDAYS, May 7, 14, 21, 28. Half-a-Guinea.  
Professor ERNST HAECKEL, M.D. D.C.L. LL.D. Pres. R.S.—Three Lectures on Light, with Special Reference to Effects resulting from its Action on various Substances. On SATURDAYS, May 29, June 5, 12. Half-a-Guinea.  
Subscription (to Non-Members) to all the Courses during the Season, Two Guineas. Tickets issued daily.  
Members may purchase not less than Three Single Lecture Tickets, available for any Lecture, for Half-a-Guinea.

The FRIDAY EVENING MEETINGS will be resumed on MAY 7th, at 9 P.M. Mr. FREDERICK SIMMONS will give a Discourse on Dislocation, at 9 P.M. Succeeding Discourses will probably be given by Professor J. M. THOMSON, Sir JOHN LUBBOCK, Bart., M.P., Professor OLIVER LODGE, Dr. WALTER H. GASKELL, and Professor DEWAR. To these Meetings Members and their Friends only are admitted.

Persons desirous of becoming Members are requested to apply to the Secretary. When proposed they are immediately admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms; and their Families are admitted to the Lectures at a reduced charge. Payment, First Year, Ten Guineas; afterwards, Five Guineas a Year; or a composition of Sixty Guineas.

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CHROMO-LITHOGRAPHS, from Frescoes and other Paintings, by Ancient Masters, Italian, Flemish, and German, are ON SALE, at lower prices to members and at higher to strangers. Catalogues and all other information will be sent gratis on application.  
A donation of at least 1s. to the Copying Fund entitles to all privileges of membership.  
Office of the Arundel Society, 19, St. James's-street, S.W.

Under the Special Patronage of  
HIS ROYAL HIGHNESS THE PRINCE OF WALES.

MR. TODD HUNTER'S PLAY,

**HELENA in TROAS,**  
will be performed for the benefit of the BRITISH SCHOOL of ARCHEOLOGY at ATHENS, at 5 o'clock, on the AFTERNOONS of May 17, 19, 21, 24, 25, and 27, at HENGLER'S CIRCUS, Argyll-street, under the management of Mr. E. W. GODWIN. The Music by Mr. B. Luard Selby. Fiam, Mr. Hermann Vezin; Paris, Mr. H. Beerbohm Tree; Hecuba, Miss Lucy Roche; Helena, Miss Alma Murray; (Enone, Mrs. H. Beerbohm Tree. Leader of Chorus, Miss Helen Kinnaird.  
Tickets at the Grosvenor Gallery Library, where a Box Plan can be seen. Private Boxes, Six Guineas; Stalls, One Guinea; Parterre, Half-a-Guinea and Seven Shillings and Sixpence; Balcony, Five Shillings; Promenade, Two Shillings and Sixpence.

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President—FRANKLIN TAYLOR.  
Director—OSCAR REISINGER.  
The TWELFTH ANNUAL STUDENTS' CONCERT (Invitation) will take place at PRINCES' HALL on MONDAY AFTERNOON, May 31st.  
NEXT TERM will commence May 3rd. Entrance Day, April 29th, from 10 to 5.  
For Prospectus apply to the Director.

**MISS SICKERT**, of Girton College, will follow up her Course of Lectures on ECONOMICS, given to Women during the Lent Term, by a MORE ADVANCED COURSE, to begin the First Week in MAY, to be given in Hampstead and in Kensington. Should a sufficient number of Students offer themselves, Miss Sickert would also REPEAT her ELEMENTARY COURSE.—For further particulars apply 12, Pembroke-gardens, Kensington.

**THE HIBBERT LECTURE, 1886.—A COURSE**

of EIGHT LECTURES on 'THE ORIGIN and GROWTH of RELIGION as ILLUSTRATED by CELTIC HEATHENISM,' will be delivered by Professor RHYS, of the University of Oxford, at ST. GEORGE'S HALL, Langham-place, on the following days, viz.: MONDAY, 2nd; WEDNESDAY, 5th; MONDAY, 12th; WEDNESDAY, 19th; MONDAY, 15th; WEDNESDAY, 19th; WEDNESDAY, 26th; and FRIDAY, 28th May, at 5 P.M. Admission to the Course of Lectures will be by Ticket, without payment. Persons desirous of attending the Lectures are requested to send their Names and Addresses to Messrs. WILLIAMS & NORRIS, 14, Henrietta-street, Covent-garden, W.C., not later than April 30th, and as soon as possible after that date Tickets will be issued to as many persons as the Hall will accommodate.  
The same Course of Lectures will also be delivered by Professor RHYS at Oxford, in the New Examination Schools, at 2.30 P.M., on each of the following days, viz.: THURSDAY, 5th; SATURDAY, 8th; THURSDAY, 12th; SATURDAY, 15th; THURSDAY, 26th; SATURDAY, 29th; THURSDAY, 27th; and SATURDAY, 29th May.  
Admission to the Oxford Course will be free, without Ticket.  
Secretary to the Hibbert Trustees.

**MISS GLYN (Mrs. E. S. DALLAS)** has the honour to announce that the CLASSES for READING, ELOCUTION, and SPEAKING in SONG, hitherto held at the School of Dramatic Art, 7, Argyll-street, CONTINUE to be HELD at her Residence, 13, Mount-street, Grosvenor-square, W.—EVENING CLASSES for the READING of SHAKESPEARE on WEDNESDAYS and FRIDAYS from 8 to 10 P.M.

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**CORPORATION of NOTTINGHAM.**  
The University College Committee invite APPLICATIONS from Candidates for the appointment of CURATOR of the FREE NATURAL HISTORY MUSEUM.  
Particulars of salaries, duties, and conditions will be sent on application to the Town Clerk. Applications must be sent in on or before May 1st.  
By order, SAM. GEO. JOHNSON, Town Clerk.  
Nottingham, April 10th, 1886.

**THE ASSISTANT EDITOR (Public School and University man)** of a well-known Literary Journal wishes to meet with similar Employment or to supply "LEADERS" or a "LONDON LETTER" to a CONSERVATIVE NEWSPAPER.—H. I., 2, Galveston-road, West-hill, Putney, S.W.

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**TO SCIENCE TEACHERS.**

WANTED, in September next, a HEAD MASTER for the SCIENCE DEPARTMENT of the NEW SCHOOL of SCIENCE and ART in the City of Lincoln. The tuition will embrace Physics, Chemistry, Physiology, &c. Assistants in the various Branches will be provided. The selected Candidate will have under the supervision of the Committee the entire Organization and charge of the Teaching in the School.—Apply, with testimonials stating age, qualification, and salary required, to Mr. W. J. CANT, Secretary, Silver-street, Lincoln, before Monday, 10th May next.

**CRYSTAL PALACE COMPANY'S SCHOOL** of PRACTICAL ENGINEERING (Founded 1872).—The NEXT TERM will OPEN on TUESDAY, April 27. 1. Mechanical Course. 2. Civil Engineering Division. 3. Colonial Section. Prospectus of the undersigned.  
F. K. J. SHENTON, Superintendent Educational Department.  
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**ARTISTIC and ECONOMIC IMPROVEMENT** of ESTATES, and LANDSCAPE GARDENING.

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Lecturer on Architecture: Mr. R. JULIAN, A.R.I.B.A.  
Lecturer on Physiological Botany, Solis, &c.: Mr. R. HOUSTON, F.L.S.  
The NEXT TERM opens on MAY 1st. Prospectus in the Library, Crystal Palace.  
F. K. J. SHENTON, F.R.Hist.S.,  
Superintendent of the Educational Department.  
Crystal Palace, Sydenham, April, 1886.

**BLACKHEATH PROPRIETARY SCHOOL.**

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**PREL. SCIENT. EXAMINATION FOR THE DEGREE**

OF M.B. LONDON.

**PROF. LANKESTER, F.R.S.,** will commence, at University College, Gower-street, a SPECIAL COURSE of LECTURES in BIOLOGY (Annual Series) and a SHORT PRACTICAL COURSE on May 6th, to be continued during May, June, and part of July.  
These Classes are adapted to the requirements of candidates for the above-named Examination of the University. Fee for both Lectures and Practical Course, Seven Guineas. Either may be taken separately.  
A similar course of instruction in the Botanical Portion of the Biological Schedule is given simultaneously by Prof. OLIVER, F.R.S. For particulars apply to the Secretary of the College.  
N.B.—These Classes are open to students from any Hospital Medical School.

**UNIVERSITY COLLEGE, LONDON.**

BARLOW LECTURES.

Professor FARINELLI will give Twelve Lectures on Dante's "Para diso," commencing May 4th.  
These Lectures will be given (in ITALIAN) on TUESDAY and FRIDAY at 5, and will be open to the public without payment or tickets.  
TALFOURD ELY, M.A., Secretary.

**BELSIZE COLLEGE for LADIES, 43, Belsize**

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CLASSES will REOPEN on APRIL 30th, 1886.  
For Prospectuses, references, &c., apply to the PRINCIPAL.

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Five "Bursars" 70s. 60s. 50s. 40s. 24s. Two "Gladstones" 24s. Three "Foundations" 24s. July 1st and 2nd.—Apply Rev. The Head MASTER, the School House, Highgate, Middlesex.

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**CAVENDISH COLLEGE, CAMBRIDGE.**

An EXAMINATION will be held at the College on AUGUST 4, 5, and 6, 1886, for the award of Two Scholarships, of the value of 30s. each, tenable for three years, offered by the Clothworkers' Company and by G. E. Foster, Esq.

Candidates must be under the age of 17 on August 6, 1886.

The College charges, 84s. per annum, cover all expenses for Board (including an extra term in the long vacation and washing) and Tuition including University Fees.

For further information apply to the WARDEN, Cavendish College, Cambridge.

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Leaving Scholarships, tenable at the Universities, Woolwich, Sandhurst, &c.  
The NEXT TERM Commences MONDAY, May 3rd.—Apply to the Head Master, H. R. LADELL, M.A.

**GIRTON COLLEGE, CAMBRIDGE.**

The NEXT ENTRANCE EXAMINATION will be held in London, beginning June 25th, and also at the College, and at Edinburgh, Gifford, and Leeds if a sufficient number of candidates present themselves. The CLOTHWORKERS' EXHIBITION of the annual value of Eighty Guineas, and THREE SCHOLARSHIPS of the annual value of 42s., Forty Guineas, and 20s. respectively, all tenable for three years, will be awarded in connection with this Examination. Candidates for Scholarships who have already passed an examination qualifying for admission to the College will not be required to pay an examination fee.  
Forms of entry and further information may be obtained from the Secretary, Miss Kewstons, 22, Gloucester-place, Hyde Park, London, W. The forms must be returned filled up by May 15th.

**THE LEYS SCHOOL, CAMBRIDGE.**

The ATKINSON and HARVEY SCHOLARSHIPS, with three additional Scholarships offered by the Governors of the School, will be competed for on TUESDAY, May 4th. Each of these Scholarships is of the value of 50s. a year, and is tenable at the School for three years. CANDIDATES must be between thirteen and sixteen. The EXAMINATION will be graduated according to age. The Names of Candidates must be sent to the Head Master, the Rev. Dr. Moulton, not later than TUESDAY, April 27th.  
The SUMMER TERM will COMMENCE on TUESDAY, May 4th.

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The SUMMER SESSION begins on MONDAY, May 3rd. The Hospital comprises a service of 750 beds (including 75 for convalescents at Swanley).

Students may reside in the College within the Hospital walls, subject to the collegiate regulations. For particulars, apply personally, or by letter, to the WARDEN of the COLLEGE, St. Bartholomew's Hospital, E.C. A Handbook forwarded on application.

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OPEN SCHOLARSHIPS in SCIENCE.

TWO SCHOLARSHIPS, of the value of 150*l.* each, tenable for one year, will be conferred for on SEPTEMBER 27th and three succeeding days. One, of the value of 150*l.*, will be awarded to the best Candidate at this Examination under twenty years of age, if of sufficient merit. For the other two Candidates must be under five years of age.

The Subjects of Examination are Physics, Chemistry, Botany, Zoology, and Physiology. No Candidate to take more than four subjects. The EXAMINATION EXHIBITION will be completed at 4 at the same time. The Subjects of Examination are Latin, Mathematics, and any two of the three following languages—Greek, French, and German. This is an open Exhibition of the value of 50*l.*

Candidates must not have entered to the Medical or Surgical Practice of any Metropolitan Medical School. The successful Candidates will be required to enter at St. Bartholomew's Hospital in the October succeeding the Examination, and are eligible for the other Hospital Scholarships.

For particulars, application may be made to the WARDEN of the COLLEGE, at St. Bartholomew's Hospital, E.C.

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Two Classes are held in the Subjects required for the Preliminary Scientific Examination, and both include all the Subjects and Practical Work. One Class begins on October 4th and continues till July 15th. A second Class begins September 1st and continues till January 15th.

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Fee for the whole Course (to Students of the Hospital), 10*l.* 10*s.*; to others, 12*l.* 12*s.*

For further particulars apply to the WARDEN of the COLLEGE, St. Bartholomew's Hospital, E.C.

A detailed Syllabus of the Classes forwarded on application.

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The SUMMER SESSION Commences MAY 1st. A Science Scholarship, value 40*l.*, is offered for Competition. The Examination will be in Chemistry (Organic and Inorganic) and Physics, and will be held on MAY 1st. In September Entrance Scholarships, value 80*l.* and 40*l.*, will be offered for Competition.

Students entering in the Summer (except those who have already obtained a Scholarship) are allowed to Compete for the Entrance Exhibitions in the following September.

Fees, 100*l.* in one sum on entrance, or 100 Guineas in two payments, or 115*l.* in five payments. No extras except parts for Dissection and Class of Experimental Physics.

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**THE MIDDLESEX HOSPITAL MEDICAL**

SCHOOL.—The SUMMER SESSION, 1886, will Commence on MONDAY, May 3rd. The Lectures and Demonstrations are arranged with a view to meet the requirements of Candidates preparing for Examination under the new conjoint scheme and also for all the Higher Examinations. An Entrance Scholarship, value 25*l.*, will be offered for competition to Students commencing their Medical Education in May. The Examination will be in Classics, Mathematics, or Natural Science, and will Commence on April 29th. Two Entrance Scholarships of the annual value of 25*l.* and 50*l.* respectively, tenable for two years, and a Science Scholarship, value 50*l.*, will be offered for Competition at the beginning of the Winter Session. The Broderip Scholarships, the Governors and Hettley Prizes are awarded annually, and the Murray (in connection with Aberdeen) every third year. Fourteen resident appointments are open for competition annually.—For Prospectus or further particulars apply to the Dean or the Resident Medical Officer, at the Hospital. ANDREW CLARK, Dean.

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**TO THE EDITORIAL MANAGERS OF WEEKLY**

STORY PAPERS.—Permanent and intimate relations being established with Leading Continental Authors, Reprint-copy of thoroughly readable English Translations of the best current Novels can be supplied on advantageous terms. Such Works are chosen as will properly suit towns circulating in English homes. Now ready Authorized Copyright Translation of M. de Boissigues's famous Modern Society Romance, 'THE CONDEMNED DOOR' (*Porte Closee*). Publication arranged for June, 1886.—Particulars of this and other Works of Publishers, 35, St. Bride-street, Ludgate-circuit, London, E.C.

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WATER-COLOUR DRAWINGS.—Beautiful Examples of Corbould, R. Dudley, A. Hunt, Keulemans, G. G. Kilburne, W. Lucas, J. Munier, W. H. Tuck, Lieut.-Col. Seccombe, F. S. Walker, W. Blake, A. E. Chalos, Stephano, Varley, Westall, Howlandson, C. Laberret, T. H. Mortimer, J. Picart, Stothard, &c. and 3 Drawings by Sir J. E. Milnes, signed and dated 1846-1848; also a few First State from Turner's 'Liber Studiorum.' Catalogue of the above is just published, and will be sent to Collectors only on receipt of One Shilling by J. FARRISON & CO., 46, Pall Mall, London, S.W.

**CATALOGUE of RARE BOOKS for SALE,**

ready next week.—NEW CATALOGUE of Choice, Rare, Valuable and Useful Books for Sale (including a fine Wiltshire Topographical Collection), ready next week. Catalogue sent gratis and post free to Collectors on receipt of visiting card.—J. & J. F. MARRAS, Booksellers, Bath.

**LIBRAIRIE.—CATALOGUE de LIVRES RARES,**

Curieux, et Singuliers envoi franco.—Adressez demande à Th. DELIN, 29, Quai Voltaire, Paris.

**LIVRES CURIEUX, ÉDITIONS RARES.—**

CATALOGUES et PROSPECTUS franco.—ADRESSEZ LIÈUX, Libraire-Éditeur, 25, Rue Bonaparte, Paris.

**D. G. ROSSETTI.—PHOTOGRAPHS.**—Several

of Rossetti's Pictures and Designs have been Photographed. Any person wishing to purchase Prints from the Negatives can address in writing W. M. Rossetti, 5, Endeligh-garden, Euston-square, N.W.

**TURNER and RUSKIN.—A Collection of Choice**

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Stipple Engravings 'DELIA IN TOWN' and 'IN THE COUNTRY,' after Morland. Must be early copies in good condition, unmounted.—State price, &c., to C. CHAMBERS, 339, High-street, Edinburgh.

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ING MARINONI MACHINES. Will print 40 by 36 inches (printing surface). Could print 48 by 36 inches. Speed, 8,500 per hour. Price 1,250*l.*, including Casting Boxes, &c. The Machines are in perfect order and in good condition, and have only been removed to make room for larger Machinery.—Address the Publisher of the *Weekly Times and Echo*, 332, Strand, London, W.C.

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Fine and Rare Coins, Medals, &c., Bought or Exchanged.

**Sales by Auction**

Valuable Portfolio of Engravings.

MESSRS. PUTTICK & SIMPSON will SELL

by AUCTION, at their House, 47, Leicester-square, W.C., on THURSDAY, April 29, at ten minutes past 1 o'clock precisely, a valuable PORTFOLIO of ENGRAVINGS of the Fanciful School, together with a Few Framed Prints and Drawings, the Property of a COLLECTOR.

Catalogues on receipt of two stamps.

**HARTLEY LIBRARY.**

In the High Court of Justice, Chancery Division.—Library of the late L. L. HARTLEY, Esq., of Middleton Tyas, Yorkshire, and Saint Leonards-on-Sea.—SECOND PORTION.

MR. WILLIAM SIMPSON (of the firm of

PUTTICK & SIMPSON), the person appointed by the Hon. Mr. Justice Pearson, will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, May 3, and Nine Following Days (Saturday and Sunday excepted), at ten minutes past 1 o'clock precisely, the SECOND PORTION of the very extensive and valuable LIBRARY of the late LEONARD LAWRIE HARTLEY, Esq., comprising upwards of One Hundred and Forty Manuscripts—Rare and Curious Tracts collected by Lord Somers—Series of Privately Printed Works by Sir T. Phillips—Raxton's Atlas, 1579—Processionale ad Usum Rarum, 1555—English Romanist Version, 1582—a very large Copy of First Folio Shakespeare—The London Gazette from its first commencement in 1665—Palladium, Royal, and other Societies' Publications—Choice Books on Numismatics, &c.—Standard Works relating to Parliament, Law, Records, and State Papers—Myer's Federa—Montfaucon's Monumens de Monarchie Française, Large Paper, bound by Bedford—Dugdale's Monasticon, and Baronage, on Large and Small Paper—Douglas's Baronage of Scotland, Large Paper—Chron. Romanorum Pontificum, 1751—Hardenus's Acta Conciliorum, W. Cox, Sir J. Dalrymple, &c.—Genealogical and Heraldic Books, including Succinct Genealogies by H. Hasted—Ashmole's Order of the Garter, Large and Small Paper, 1672 and 1693—Sandford's Genealogical Hist., as well as Coronation of James H.—Selden's Titles of Honor, 1675—Holme's Academy of Arms, 1688—Guillim's Display of Heraldry, 1724, on Large and Small Paper—Anderson's Royal Genealogies, 1766—Sir H. Nicolas's Orders of Brit. Knighthood, &c.—Bibliographical Works—Dibdin's Typographical Antiq., Large and Small Paper—Bibl. Tour in France and Germany, and Northern Tour—Bibl. Decamerone, Large and Small Paper, and Bibl. Spenceriana, Large Paper—Du Cange's Glossarium—Upcott's English Typography, Large and Small Paper—Brunei's Manuel du Libraire, 1860—a valuable Collection of Drawings and Prints (chiefly Topographical), &c.

Catalogues, price 3*s.*, by post, 3*d.*, may be had of Messrs. DAVES & SONS, Solicitors, 4, Angel-court, E.C.; Mr. A. M. SATT, Solicitor, 29, Lincoln's Inn fields, W.C.; Messrs. SHARPE, PARKERS & CO., Solicitors, 12, New-court, Carey-street, W.C.; and at the Auctioneers' Office.

Collection of English and Foreign Books—Hebrew MSS. and Books printed upon Velum—Illuminated Missals—a few Fine Bindings from the Libraries of CATHERINE DE MEDICIS and MARGUERITE DE VALENTIS; some from the Library of the MARQUIS DI LIVERI.

MESSRS. PUTTICK & SIMPSON will SELL by

AUCTION, at their House, 47, Leicester-square, W.C., on MONDAY, May 17, and Two Following Days at ten minutes past 1 o'clock precisely, a COLLECTION of ENGLISH and FOREIGN BOOKS, including Four Hebrew MSS. and Books printed upon Velum—Illuminated Missals—some Fine Bindings, including Specimens from the Libraries of Catherine de Medicis and Marguerite de Valois—Early Printed Books—and Works in the various Branches of Literature.

Catalogues in preparation.



*Oriental Porcelain, Enamels, Carvings in Jade and Rock Crystal, Lacquer, and Curiosities.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, April 30, at 1 o'clock precisely, CHINESE AND JAPANESE PORCELAIN, including Old Nankin, Turquoise, and Splashed Crackle and Enamelled Porcelain—Brons—Carvings in Ivory, Jade, Rock Crystal, and Agate—and Curiosities.

May be viewed two days preceding, and Catalogues had.

*The Collection of Modern Pictures and Drawings of the late GEORGE THIST, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 1, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION OF MODERN PICTURES and WATER-COLOUR DRAWINGS OF GEORGE THIST, Esq. deceased, late of Elliot Lodge, Sydenham Hill, and Old Broad-street, E.C., comprising Drawings by

R. Braham	W. H. Hale	T. L. Rowbotham
W. Callow	J. Holland	E. Taylor
G. Catmole	W. Hunt	R. Thornwaite
D. Cox	E. K. Johnson	F. W. Topham
C. Davidson	C. Montalba	J. Varley
A. D. Fripp	J. D. Watson	H. Watson
H. Giffenau	S. Prout	H. C. Whitaker
M. Gillies	R. D. Pryne	W. D. Tisser
E. A. Goodall	T. M. Richardson	H. B. Willis
A. Goodwin		

And Pictures by G. Mason, A.R.A.

May be viewed a few days preceding, and Catalogues had.

*The Collection of Pictures and Miniatures of the Right Hon. the VISCOUNT RANELAGH, deceased.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, May 3, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION OF ANCIENT AND MODERN PICTURES OF THE RIGHT HON. the VISCOUNT RANELAGH, deceased; comprising a number of interesting Portraits, and some of the Italian, Dutch, and Flemish Schools—several Views in London and the vicinity—other Works of the Early English School—English and Foreign Miniatures, Coloured Engravings, and Mosaic. Also an interesting collection of Old Historical Scotch Portraits, removed from Leslie House, in Scotland, sold by order of the Trustees of the late Countess of Rothes, of Leslie, Fife.

May be viewed Friday and Saturday preceding, and Catalogues had.

*The Collection of Silver and Silver-gilt Plate, Jewels, Porcelain, and Decorative Objects of the Right Hon. the VISCOUNT RANELAGH, deceased.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on TUESDAY, May 4, at 1 o'clock precisely (by order of the Executors), the valuable COLLECTION OF SILVER and SILVER-GILT PLATE, Jewels, Porcelain, and Faience, Bronzes, Marbles, and other Objects of Art, and some Decorative Furniture, the Property of the Right Hon. the VISCOUNT RANELAGH, deceased. Also Gold Snuff-boxes, Silver Teys, Battersea Enamels, Oriental, Dresden, and other Porcelain.

May be viewed Saturday and Monday preceding, and Catalogues had.

*The SECOND PORTION of the capital Wines and Liqueurs of Messrs. WARMESLEY, LE TAVERNIER & CO. (Limited).*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, May 5, at 1 o'clock precisely (in consequence of the business having been sold to Messrs. Sayer & Co.), 100 DOZENS of capital WINES, LIQUEURS, &c. the SECOND PORTION of the STOCK of Messrs. WARMESLEY, LE TAVERNIER & CO. (Limited), of St. Paul's, comprising 20 Dozens of old Port, of Cockburn & Dow's shipping—30 Dozens of Claret, Chateau Margaux, Chateau Latour, Chateau Larcose, Fichon Longueville, Chateau Palmer Margaux, Pape Clement and St. Pierre, of 1870, 1874, and 1875—100 Dozens of Rock, Johannisberg of 1870, Marcbrounner, Laubenheller, and Erbacher of 1868—20 Dozens of Champagne, Fommery, Ayala, Reims, Bonvalot, and Krug's of 1870, 1874, and 1875—Wines and Liqueurs.

Samples may be had, on paying for the same, one week preceding the Sale, and Catalogues at Messrs. Christie, Manson & Woods's Offices, 8, King-street, St. James's-square, S.W.

*Silver and Silver-gilt Plate and Jewels.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on THURSDAY, May 6, at 1 o'clock precisely, handsome SILVER PLATE, the Property of a NOBLEMAN, deceased, including an Octagonal Rosewater Dish, richly chased and embossed—a Pair of Silver Cups, Covers, and Stands, and a large circular Rosewater Dish, with scalloped border, all of the time of James II.—a handsome Cup and Cover, with figure handles—an Epergne—Candelsticks—Suttee Dahs—Suttee Furens—Sutteeboats—Tea and Coffee Sets—Salicettes. Also other useful and Ornamental Plate, including an old Silver Toilet Service, with mirrors, boxes, and scent bottles—Sets of Table Candelsticks—Tankards—a Set of Marine Dish— and Six Dozen Dinner Plates with gadroon edges. &c. All a few handsome Jewels, including a Necklace formed of three rows of fine Pearls—another formed of two rows of Pearls—a Brilliant Cross—and other Ornaments.

*The Works of the late J. H. S. MANN.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, May 7, at 1 o'clock precisely (by order of the Executors), the REMAINING WORKS of the late JOSHUA H. S. MANN, many of which have been exhibited. Also beautiful Copies from Sir J. Reynolds, Gainsborough, &c.

*The Collection of Pictures and Drawings of the late J. KEMP WELCH, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 8, at 1 o'clock precisely (by order of the Administrator of the late Mrs. Kemp Welch), the valuable COLLECTION OF MODERN PICTURES and WATER-COLOUR DRAWINGS formed by the late J. KEMP WELCH, Esq., including Begging for the Monastery, by Edwin Land, R.A., painted at Rome in 1867—View of Gibraltar, by F. R. Lee, R.A.—Three Works of T. S. Cooper, R.A.—Home Again, the celebrated Engraved chef-d'œuvre of H. O'Neill, A.R.A.—A Sunny River Scene in North Wales, by B. W. Leader, A.R.A.—and Examples of W. Bromley, J. D. Harding, J. Morgan, W. Duffield, J. D. Harding, J. Morgan, A. Gilbert, G. E. Hering, E. Gill, E. Hickey, and J. W. Wilson.

Also several good Works of the Modern French and Belgian Schools.

*Important Modern Pictures from the Collection of the late EDWARD HARRISON, Esq.; and other Works of Sir J. E. Milnes, R.A., Vicat Cole, R.A., and W. P. Frith, R.A.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 8, at 1 o'clock (by order of the Executors), Twenty important Pictures from the Collection of the late EDWARD HARRISON, Esq., including The Village Wedding, a chef-d'œuvre of L. Flax, R.A., exhibited at the Royal Academy—A Glacier Stream, by Sir R. Collier—two important Works of J. Mac Whirter, A.R.A.—Six of the most important Works of C. E. Johnson, including The Nye and The Seven, Sherwood Forest, The Fallen Tree, The Slopes of Ben Nevis, and "War's me for Prince Charlie"—and important examples of S. Carter, Houwerie Goddard, Greenhough—also The Mermaid, by Sir J. E. Milnes, R.A.—Thistle, by E. Long, R.A.—The Carpenter's Shop, by Sir J. H. Millais, R.A.—Both Puzzled, by E. Nicolson, R.A.—Llanberis and a Wood Cottage, by W. Müller—and fine examples of T. S. Cooper, R.A., T. Creswick, R.A., and P. F. Poole, R.A.—and The Fen Farm, by R. W. Macbeth, R.A.

*The Collections of Works of Art of the Right Hon. A. J. B. BERRSFORD-HOPE, M.P., and the Chief Portion of the Collection of Jewels made by the late HENRY PHILIP HOPE, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on WEDNESDAY, May 12, and Two Following Days, at 1 o'clock precisely, the choice COLLECTIONS OF WORKS OF ART of the Right Hon. A. J. B. BERRSFORD-HOPE, M.P., comprising a Cabinet of Pictures of the Italian and Flemish Schools—choice Examples of Medieval and Renaissance Art—Marbles, Bronzes, Carvings in Ivory and Wood, Mosaics, Limoges Enamels, Majolica and Faience Ware—fine Oriental, Sèvres, Dresden, and other Porcelain—Italian and French Decorative Furniture, &c.; comprising also the Greater Portion of the celebrated Collection of Jewels and Diamonds, made by the late HENRY PHILIP HOPE, Esq., including La Saphir Merveilleux, formerly the property of Egalité, Duke of Orleans, the largest known pearl—the King of Kandy's Catseye—the Mexican Sun Opal—and other Historic Gems, for some years past exhibited at the South Kensington Museum.

*The Collection of Pictures of the late JOHN BENTLEY, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 15, at 1 o'clock precisely (by order of the Executors), the COLLECTION OF PICTURES, chiefly of the Early English School, formed by JOHN BENTLEY, Esq., deceased, late of Portland-place, and Birch House, Lancashire, including Apollo and the Seasons, the celebrated chef-d'œuvre of R. Wilson, R.A., engraved by Woollett—The Cottage Door, a lovely work of T. Gainsborough, R.A., mentioned in Falster's Life—Dionysus Anagrapta, a splendid head by Sir J. Reynolds, engraved by John—Pont Aber-Glyn, one of the finest works of J. C. Ibbotson—a Lady Reading, a beautiful work of G. Romney—Cobbett's Register, the well-known engraved work of H. Livens, and The Orphan, by the same artist—A View of St. Albans Abbey, a very fine work of Patrick Nasmyth—The Origin of Design, and two other capital Works of J. Wright, of Derbyshire, also fine Examples of Parker, Bradley, Le Louthergau, Faulkner, Lawrence, Morland, Peters, Scott, Smirke, Thomson, Towne, and Wyatt, all in a very genuine state, and Works of Canaletti, Dobson, Lely, and J. Verel.

*The Collection of Pictures of the late HENRY BARTON, Esq., of Manchester.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 15, at 1 o'clock (by order of the Executors), the valuable COLLECTION OF PICTURES formed by HENRY BARTON, Esq., deceased, late of Manchester, including Fine Works of T. S. Cooper, R.A.—Three Works of T. Creswick, R.A.—Three Works of F. Goodall, R.A.—Two Works of John Philip, R.A.—Four Works of P. F. Poole, R.A.—Coming Events, by T. Fied, R.A.—Blonde and Brunette, by W. P. Frith, R.A.—The Well-known Cabinet of Pictures of the late HENRY BARTON, Esq., including Fine Works of T. S. Cooper, R.A.—Three Works of John Linnell, sen.—Four Works of John Burr—and Examples of C. Baxter, C. Fielding, J. Morgan, J. Sant, R.A., E. W. Cooke, R.A., C. Holland, J. B. Pryne, T. Webster, R.A., D. Cox, C. R. Leslie, R.A.,

Works of E. Frère, Plassan, and Duvoyser; also Travellers at a Wayside Inn, a chef-d'œuvre of G. Morland—and Works of J. Stark, J. Crome, P. Namyth, J. Constable, R.A., &c.

*The Collection of Porcelain of the late Right Hon. the EARL OF DUDLEY.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on FRIDAY, May 21, at 1 o'clock precisely (by order of the Executors), the splendid COLLECTION OF PORCELAIN formed by the late Right Hon. the EARL OF DUDLEY, deceased, comprising Twenty Old Sèvres Vases of the highest importance, including Examples of all the rare models and colours, and painted by the most celebrated artists—a large number of Jardinières, many of important size and rare form, enriched with the most beautiful decorations—and several very fine and rare Services, Cabarets, Plateaux, Soucoupes, and other Ornamental Pieces; also a matchless Collection of Old Chelsea Porcelain, including Four of the largest and finest Vases ever produced at that famous manufactory; also Eight other Chelsea Vases of extreme rarity and importance, selected from the most celebrated Collections which have been displayed during the last forty years; also a splendid Chandelier of Rock Crystal—and a fine Ewer and Dish and Mirror of Carved Rock Crystal, mounted with gold and enamel.

*The Collection of Pictures and Drawings of the late S. ADDINGTON, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, May 22, at 1 o'clock precisely (by order of the Executors), the choice COLLECTION OF PICTURES and WATER-COLOUR DRAWINGS OF SAMUEL ADDINGTON, Esq., deceased, late of St. Martin's-lane. The Pictures by Old Masters comprise capital works of Hobbema, Lingelbach, Ostade, Jan Steen, A. Van Nieu, W. Van de Velde, and J. Wouvermans. The Modern Pictures comprise important examples of Rosa Bonheur, D. Cox, J. Constable, R.A., J. Crome, T. Fied, R.A., W. P. Frith, R.A., J. Holland, R.A., C. R. Leslie, R.A., S. Prout, W. Müller, P. Nasmyth, J. Philip, R.A., P. F. Poole, R.A., M. Stone, A.R.A., T. Stothard, R.A., and T. Webster, R.A. Portraits by Beechey, Hogarth, Reynolds, Romney. Also Water-Colour Drawings by G. Barre, Sir J. E. Milnes, R.A., R. P. Bonington, C. Fielding, G. S. Newton, R.A., Henriette Browne, T. Fied, R.A., Sir W. Harrison, R.A., J. G. Thorne, R.A., Sir A. W. Calcott, R.A., T. Gilbert, R.A., D. Cox, C. Haag, W. Collins, R.A., D. Cox, C. Haag, J. H. Millais, R.A., T. Creswick, R.A., W. Hunt, F. Danby, Mrs. Margaret, E. Duncan, and Mrs. Margetts.

*The Collection of Decorative Objects and Plate of the late S. ADDINGTON, Esq.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will sell by AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, May 24, at 1 o'clock precisely (by order of the Executors), the COLLECTION OF DECORATIVE OBJECTS OF SAMUEL ADDINGTON, Esq., deceased, late of St. Martin's-lane, comprising a Pair of Louis XV. Marqueterie Cabinets—Brons—Clocks—Chinese Porcelain and Enamels—Collection of Japanese Carvings in Ivory—Old English Miniature—Seal Service of Plate, &c.

*Miscellaneous and Theological Books, including a Portion of the Reference Library of the late CORNELIUS WALFORD, Esq., Barrister-at-Law, &c.*

**MESSRS. HODGSON** will sell by AUCTION, at their Rooms, 115, Chancery-lane, W.C., on WEDNESDAY, May 5, and Two Following Days, at 1 o'clock, valuable MISCELLANEOUS and THEOLOGICAL BOOKS at above, comprising Dugdale's Baronage and Summons to Parliament, 4 vols. folio—Treatise of Baronies—Phillips's Villare Cantuarum—Jacob's English Peerage, 3 vols.—Banks's Dormant Baronage, 4 vols.—Sir J. Fortescue's Works, by Lord Clermont, 2 vols. privately printed—Brabazon Family Pedigree—Cleaveland's Courtenay Family—York's Royal Tribes of Wales—Strutt's Dress of the People of England, 2 vols.—Moreau's French Conquest—Sens of Athenæum, Literary Gazette, Scott's Magazine, Monthly Review, European Magazine, &c.—Lapide's Commentary, 9 vols. folio—Benedictine Editions of St. Augustin and Ambrose—Writings of Justin Martyr, Gregory, and Tertullian—and other Standard Theological and Miscellaneous Books.

Catalogues forwarded on application.

*FRIDAY NEXT.—Photographic and Scientific Apparatus.*

**MR. J. C. STEVENS** will sell by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on FRIDAY NEXT, April 30, at half-past 12 o'clock precisely, first-class CAMERANS, Lenses, Printing Presses, and Stands, Microscopes and Objects—Telescopes—Race and Field Glasses—Lanterns and Slides—Galvanic, Chemical, and Electrical Apparatus—and Miscellaneous Property.

On view after 2 the day prior and morning of Sale, and Catalogues had.

No. XLIII. price Six Shillings.

**THE CHURCH QUARTERLY REVIEW**, for APRIL, 1886.

1. THE NEW TESTAMENT and Professor SALMON'S INTRODUCTION.
2. THE MYSTICAL INTERPRETATION OF HOLY SCRIPTURE.
3. THE ATOMIC THEORY.
4. NONCONFORMIST OBJECTIONS to the ESTABLISHMENT.
5. ISAAC CASSANOVAN as a CHURCHMAN.
6. THE INFLUENCE of the PULPIT.
7. GEORGE CASSANOVAN.
8. MATERIALISM in MODERN ART.
9. ELLEN WATSON.
10. CHURCH REFORM.

Spottiswoode & Co. New-street-square, London.

NOTICE.—NEW STORY.

**THE CORNHILL MAGAZINE** for MAY contains the commencement of a NEW SERIAL STORY, entitled 'JESS,' by H. RIDER HAGGARD, AUTHOR OF 'KING SOLOMON'S MINES,' &c.

London: Smith, Elder & Co. 15, Waterloo-place.

Now ready (Sixpence). New Series, No. 35.

**THE CORNHILL MAGAZINE**, for MAY.

Contents.

JESS. By H. Rider Haggard, Author of 'King Solomon's Mines,' &c. Chap. 1. John has an Adventure.—Chap. 2. How the Sisters came to Moonfountain.—Chap. 3. Mr. Frank Muller.

BALZAC.

STAGE-EFFECTS. (Illustrated.)

SOME COINCIDENCES OF LITERATURE.

IN CASTLE DANGEROUS.

SOME FAROE NOTES.

COURT ROYAL. By the Author of 'John Herring,' 'Mehalah,' &c. Chap. 53. Another Disappointment.—Chap. 54. A New Leaf.—Chap. 55. In Valin.—Chap. 56. Preparatory. Illustrated by G. Du Maurier.

London: Smith, Elder & Co. 15, Waterloo-place.

**CHAMBERS'S JOURNAL**, for MAY.

IN ALL SHADES.

By GRANT ALLEN. CHAPS. 17-22.

The Scottish Boodle. Popular Legal Fallacies. The Signman's Love Story. My Detective Experiences. A Bone to Pick with Artists. The Sick-Room Fire. Glowing. Constant Money-Spending. Rowing at Oxford. A Holiday in County Cork. Absence of Mind. What is Bi-Metallism? Instinct and Reason. The Will of Mrs. Anne Bowden. The Old Priory Garden. A Possible Legal Reform. Dead Flowers. Poem by Alex. Anderson. Finance without Funds. French and English Proverbs. The Month: Science and Arts. Poem by a Manure. Poetical Pieces.

W. & R. Chambers, London and Edinburgh.

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SATURDAY, APRIL 24, 1886.

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## LITERATURE

*Dictionary of National Biography.* Edited by Leslie Stephen.—Vols. V. and VI. Bicheno-Browell. (Smith, Elder & Co.)

THE latest instalment of Mr. Stephen's 'Dictionary' carries us well down into the second letter of the alphabet. Six volumes seem rather ample measure for A and a part of B; but the editor and his assistants have mapped out their way with great care and deliberation, and have assured themselves that they will be able to continue the work on the same scale to the end. It would be a pity if this useful and ably planned enterprise should share the common fate of biographical dictionaries and tail off ignominiously towards the finish because of too prodigal expenditure of space at the beginning. This is said more by way of warning than of criticism. In these two volumes we do not notice many instances of prolix or disproportionate treatment. The editor appears to be putting a sterner check upon those of his contributors who find it difficult to resist a natural tendency to pour the contents of their note-books indiscriminately into his pages. Such examples as occur are chiefly under names of the sixteenth and seventeenth centuries. The Elizabethan and Jacobean periods meet with special favour, and some of the obscurer persons of that epoch certainly obtain rather more than their due share of attention. Nicholas Breton, for instance, scarcely deserves the extremely elaborate bibliographical article, extending over nearly six pages, which is devoted to him. In this case there was the less reason to recite in full the lengthy titles of Breton's numerous works as most of them appear in Dr. Grosart's edition of the poet.

The two volumes are rather dull reading, though that, of course, is due to no fault on the part of the compilers. It happens that names of much importance are rare under the section of the alphabet with which they are at present concerned. Blake, Brougham, the Brontës, and Boswell are among the titles of the few long articles of general interest which occur, and they almost exhaust the list. On the other hand, there are a large number of good lives of people of secondary rank. Such are Robert Boyle, by Miss A. M. Clerke; Hector Boece, by Mr. Æneas

Mackay; Sir John Bowring, by Mr. Barnett Smith; Boniface de Savoy, by Prof. Creighton; Falkes de Breauté, by Mr. W. Hunt; Bradshaw the regicide, by Mr. S. L. Lee; Mrs. Bracegirdle, by Mr. J. Knight, who again contributes a large number of interesting dramatic biographies; Britton, the celebrated "musical small coal-man," by Mr. Barclay Squire; and Bishop Bonner, by Mr. James Gairdner. This last is a valuable little essay. Mr. Gairdner, of course, takes care to protest against the estimate of Bonner, chiefly founded on Foxe's exaggerated narrative, which long passed current with Protestant historians. So far from being a monster of cruelty, Bonner appears to have been rather a kind-hearted man if judged by the standard of the sixteenth century. As for his political subserviency, it is difficult, as Mr. Gairdner remarks, to find nothing but tergiversation and unscrupulous selfishness in a prelate who risked deprivation and imprisonment for his opinions. In a sentence or two Mr. Gairdner shows with great clearness the real position of the bishop under Henry VIII. and under Edward VI. The principle of the royal supremacy was thoroughly accepted by men like Gardiner and Bonner. They were quite willing to submit to the supreme authority of the king in church matters, but they rebelled against the unconstitutional control of the Privy Council.

The most readable articles in the two volumes are those by Mr. Stephen on the Brontës and Boswell. The lives of the three Brontë sisters and their brother are so closely interwoven that Mr. Stephen has found it more convenient to deal with the whole family in a single article. The result is a most agreeable biographical sketch, which, short as it is, gives a tolerably complete summary of all that is to be known on the subject. Mr. Stephen evidently does not sympathize with recent attempts to whitewash Branwell Brontë, whom he describes as the worthless and degraded wretch he evidently was. Elaborate criticism and detailed analysis of character he carefully eschews; but as usual he contrives to interweave with his concise narrative a good many acute remarks on books and authors. No life of Boswell could fail to be amusing reading. Mr. Stephen's good-humoured portrait is just what we should expect from him. He refrains from drawing a "character" of Boswell, and contents himself with a reference to Macaulay and Carlyle. But, indeed, the best criticism on Boswell's character is the story of his life.

Mr. W. Hunt has contributed no better article to the 'Dictionary' than his elaborate memoir of Lord Brougham. The biographer of Brougham, like the biographer of Pope, has to thread his way through a cloud of misrepresentations which the subject of his studies has raised round himself. Mr. Hunt has performed his task with care and discrimination, but it seems to have left in his mind a sensation of hearty dislike for the versatile Chancellor. The fact is, Brougham, as Mr. Hunt says, was "an unamiable man," and with all his wit, social talents, and surpassing intellectual vigour, he made few friends and many enemies. Mr. Hunt, however, while bringing out Brougham's vanity, selfishness, and lack of moral balance, does full justice

to his extraordinary powers of mind, his tireless energy, and his almost miraculous capacity for hard work. In writing of Blake Prof. Laughton had a clear field before him. No biography worthy of serious consideration has yet appeared, for the late Mr. Hepworth Dixon's entertaining life has little historical value. Fable and tradition, moreover, have been hard at work on the great Puritan soldier and seaman, and Prof. Laughton has to perform the ungrateful task of showing that a large number of the popular stories about Blake are mythical. Clarendon's statement that Blake once declared "he would as freely venture his life to serve the king as ever he had done it to serve the Parliament" is characterized by Mr. Laughton as "utter nonsense," and, indeed, is absurd on the face of it. A man of such sentiments would hardly have been appointed by the ruling faction to the command of the Parliamentarian fleet within a few days of the king's execution. The famous "Civis Romanus sum" speech, "I will have you know, and the whole world shall know, that none but an Englishman shall chastise an Englishman," put into Blake's mouth by Burnet, and Whitelocke's story of his chivalrous naval duel with the captain of a French frigate, are declared to be equally baseless. Prof. Laughton in the course of his naval biographies has to demolish many such traditional anecdotes which have gathered round the names of our great admirals. It is by no means certain that Boscawen, when awakened by the officer of the watch, who reported that two large French ships were bearing down on them, and inquired what they were to do, *did* actually respond, "Do? D—n 'em, fight 'em." The story has been constantly repeated as a good illustration of Boscawen's prompt and resolute character; but it does not seem that there is any evidence to confirm it.

It is rather surprising to find an historian like Mr. Hunt passing by 'Brady on Boroughs' without giving the reader a hint that the work, in spite of its perverse theories, is one of considerable historical value. In writing of Boethius Mr. Mackay might have drawn attention to the 'Buik of the Chronicles of Scotland of Hector Boyis,' compiled by William Stewart and published in 1858 by Mr. Turnbull. Considering that the adjective "National" in the title of the 'Dictionary' has been generously interpreted, we are not sure whether Robert Blondel, the author of 'De Reductione Normannie,' and even Richard I.'s troubadour, Blondel de Nesle, might not have claimed a few lines. It is, perhaps, hypercritical to object to the omission of Roger Bolingbroke, the chaplain of Humphrey of Gloucester, who was executed in 1441 for conspiring to destroy Henry VI. by magic, though certainly persons equally obscure have been admitted. A rather serious slip is the extraordinary description of the late Bishop Blomfield as "member of the Poor Law Board" in 1836. This is inaccurate and misleading; for Blomfield was not a member of the Poor Law Board, but Chairman of the Poor Law Commission. Another confused statement is the description of John le Blund (*d.* 1248) as "one of the leaders of the movement for the restoration of

the University of Oxford to its ancient position as a seat of learning." The selection of the high ecclesiastical personages (especially when they belong to mediæval periods) is rather capricious. We are afraid that, to be strictly consistent, some mention ought to be made of every bishop and archbishop of the English Church. In regard to persons lately deceased the rule has generally been followed of applying for information to relatives and connexions. It has not, however, invariably been observed. The article on the late George Bradshaw, the originator of railway guides, contains one or two inaccuracies which might easily have been corrected by a reference to Mr. Bradshaw's relations, who are living and easily accessible. On the other hand, we may notice papers on Dr. Richard Bright, the pathologist, and his nephew, the late Mr. H. A. Bright, which are derived from authentic "private information," and a good article on the late Prof. J. S. Brewer, written from intimate personal knowledge by Mr. J. Gairdner. A dictionary of biography is not meant to be a collection of panegyrics, and Mr. Gairdner has rightly confined within due limits his tribute to the profound attainments of one of the most accomplished scholars of the present century, whose published writings convey a very inadequate idea of the variety and extent of his erudition.

*The Early History of Oxford, 727-1100, preceded by a Sketch of the Mythical Origin of the City and University.* By J. Parker, Hon. M.A. (Oxford Historical Society.)

MR. FREEMAN—taught, as he himself says, by the late John Richard Green—has frequently insisted on the importance of studying the history of towns, almost as a history possessing personal characteristics and individuality. At first sight it would appear as though Oxford, if any place, should reward the student by an interest of this sort. Situated in a strong strategic position, commanding the Thames, and lying at a point which for a long time was close upon the frontier between Wessex and Mercia, Oxford ought to have a history of not less significance in our annals, and not less interest in itself, than that of Exeter or of York. And this expectation is fulfilled when we get to a comparatively late stage in the "early history" of the town related in the volume which Mr. James Parker has just issued for the Oxford Historical Society. But in the time when one would have presumed that the natural advantages of its position would tell most, the record is almost absolutely silent. The first positive trace even of its existence as a town is found in the year 912, when "King Eadward took possession of London and of Oxford, and of all the lands which owed obedience thereto." Twelve years later his son Ælfward died there. Nothing more is heard of Oxford until the eleventh century, when within the space of fifteen years it is mentioned five times, and three times as the scene of a murder—twice of a murder effected by treachery. The first of these events was the burning of some Danes who had taken refuge in the church belonging to the monastery of St. Frideswide during the massacre of St. Brice's day in 1002. Curiously enough, this is the only detail respecting the

general massacre which has come down to us. Next, in 1015, at the "mycle gemot" held at Oxford, the infamous Eadric Streona enticed two Danish thanes into his chamber, "and therein they were foully slain." A year later, according to Henry of Huntingdon, the same town was the scene of the murder of King Edmund, who had so stoutly resisted the advance of Cnut. Mr. Parker is evidently deeply pained by the discreditable circumstances under which Oxford springs, as it were, into notoriety. He can only set against them the incidental notices of 1009, when the Danes attacked and burned the town, and 1013, when the burghers, being again attacked, but having now learnt discretion, "immediately submitted and gave hostages"; he points to the fact that Oxford was important enough for the great assembly of the folk to be gathered there in 1015; but, above all, he insists upon the foundation of the religious house of St. Frideswide as creating the history of the town, and carrying it back nearly two centuries earlier than we know of it from the 'Chronicle.'

The kernel of truth hidden by the mass of fable that has grown round the story of St. Frideswide is hardly sufficiently tangible to justify Mr. Parker in setting the date 727 on his title-page as that of the beginning of the history of Oxford. The story is told in the introduction to a charter granted to the monastery by Ethelred the Unready in 1004. Of this charter no very early copy is known to exist; and it is worth remarking that one of the earliest copies omits the introduction, which formed plainly no part of the original document, but which alone is of importance as fixing the date of the foundation of the convent. More than this, William of Malmesbury, who appears from other evidence to have seen the original charter preserved at St. Frideswide's, gives an account of the saint quite different from that contained in the existing copies of it, though not absolutely incompatible, except in the fact that they place the original site of the convent not at Oxford, but at the little village of Binsey, a couple of miles off. The oldest existing lives of St. Frideswide raise further difficulties, because, not to speak of other important divergences, they make the saint establish herself not even at Binsey, but at Benton, that is to say Bampton, seventeen miles higher up the Thames. No doubt these later confusions and additions do not necessarily destroy the possibility of there being some truth in the facts common to the different accounts. But the common facts are here so scanty that we may well hesitate before admitting any part of them into sober history. The surroundings of St. Frideswide are entirely nebulous. Who was her father Didanus, mysteriously described as "king of Oxford" about 726? and why, by the way, does Mr. Parker choose this reading for the date on p. 91, and everywhere else give 727? There is not a scrap of evidence, outside the story of St. Frideswide, to show that there was as yet any Oxford to live in, far less to be king of. Who, again, was Algar, "king of the Leicestrans," who wooed the saint? She seems to have lived at a time when England had different kingdoms from any known to us, and different kings too. For our own part, we should be inclined to seek the historical

St. Frideswide in a wife of Ethelward, king of the West Saxons, who bore that name and who gave lands to the church of Winchester about 721. The name and the date suit the Oxford tradition; only the lady has become in course of time a virgin, as a later chronicler would expect in the foundress of a nunnery.

Mr. Parker dismisses this suggestion, because Oxford, he says, was at this time not in Wessex, but in Mercia (p. 102). This statement is made repeatedly, and, indeed, colours the whole of his account of the history of Oxford—if the expression may be allowed—before Oxford existed. He assumes (p. 83) that by the treaty which the West Saxon king Cwichelm made with Penda at Cirencester in 628, "there is not much doubt that the Thames was the stipulated southern boundary of Mercia." It therefore follows that when Birinus, "the apostle of the West Saxon kingdom," fixed his bishopric at Dorchester (in Oxfordshire) some six years later, this was "seemingly in the Mercian kingdom, the king of which was the heathen Penda" (p. 86). We do not believe that it has previously occurred to any student of Anglo-Saxon history that the bishop of the West Saxons should have had his "stool" anywhere but in the West Saxon territory. It is hardly necessary to add that the modern authorities are quite unanimous on the point (see Mr. Freeman's 'Norman Conquest,' vol. i. p. 36, note 3; Canon Bright's 'Chapters in Early English Church History,' p. 146; and J. R. Green's 'Making of England,' p. 293). Mr. Parker stands alone in making Birinus a sort of bishop *in partibus*. But, apart from this paradox, there is really no evidence that the southern part of the district afterwards called Oxfordshire became Mercian until the battle of Bensington in 777. When Wulfhere, the son of Penda, invaded Wessex in 661, and carried his arms as far as the Berkshire hills, this was clearly nothing more than a passing raid; for when he went on and penetrated into Sussex, he marched not through Wessex, but eastward by London and Surrey. The single point which tells the other way is the mention of one Ætlaas appointed to the see of Dorchester a few years after this invasion, at a time when the West Saxon bishopric is known to have been established at Winchester. This looks as though Dorchester was the seat of the Mercian bishop. But the statement rests solely upon the authority of Bede, who was often ill informed in regard to southern affairs; and it seems almost certain that he made a confusion between two similar names.

Taking these facts into consideration, we infer that the district which in later times became Oxfordshire lay in Wessex, at least so far as the Thames valley is concerned, until the last quarter of the eighth century, although, as was natural in a border country, it was often liable to attack, and possibly even to temporary domination, by the kings of Mercia. If, then, a nunnery was established on the site of the later Oxford, the probability would be that such a house would be founded by some one connected with Wessex. And the date of Frideswide, the Lady of the West Saxons—the only Frideswide known to history—agrees within a few years with that of the legendary



virgin-saint. We thus arrive at the same date for the beginning of Oxford as an inhabited spot as Mr. Parker has reached by an entirely different route. If we accept the hypothesis—and it will be remembered that no other date has been suggested for the foundation of St. Frideswide's convent—we carry the history of Oxford back to the early part of the eighth century. Before that, it may be safely said, Oxford had no existence. Nothing can be more admirable than the way in which Mr. Parker demolishes the supposed evidence in favour of the place having been "populated or marked by any settlement of importance" in Roman times or even earlier. His ripe archaeological learning enables him to display the real evidence to the best advantage. Perhaps the most convincing fact, which he deduces from an elaborate investigation of the Roman roads in that part of Britain, is that not one of the main highways approached at all near Oxford; and that when a subsidiary road was made to unite Dorchester with the Akeman Street, even this ran some three miles to the eastward of it. The argument drawn from the absence of any sign of Roman occupation on the site of the present city, although "there are very many traces at some distance from Oxford, and in every direction," is not less conclusive.

Mr. Parker is, we think, most successful in destructive criticism. The patience with which he amasses his materials is equalled by the caution and penetration with which he applies them. Of course he has no difficulty in upsetting the famous myths about the foundation of the university; it might even be doubted whether it was not a waste of time to discuss them seriously. That is not our opinion. To those who have plodded through the endless controversies on the subject which raged through the sixteenth and into the seventeenth century, and were settled for the moment by an impudent forgery in the published text of Asser's 'Life of Alfred,' it must be a source of great satisfaction to have the *pièces justificatives*, or rather *non-justificatives*, printed in full and so arranged with notes and comments as to show the successive stages by which the myth was built up. The story which made the origin of the city of Oxford nearly coeval with the Trojan war—"when Saul was reigning in Judæa and Eurysthenes in Lacedæmonia"—and the university only a little younger, was ingeniously compounded with the other story which described King Alfred as the founder of the university. Alfred, of course, became its restorer. This combination was first made, thanks to the forgery with which Sir Henry Savile is apparently chargeable, in Camden's 'Britannia,' published in 1600. But the story connecting Alfred in any way with Oxford cannot itself be traced beyond the middle of the fourteenth century. And the more specific statement that he founded University College seems to be nothing more nor less than a disreputable fabrication by the authorities of that college in 1379, when they petitioned the removal of a suit in which they were interested to the jurisdiction of the royal council on the representation that the college was "first founded" by King Alfred. "It certainly looks," says Mr. Parker, "as if the college had a

bad case and were aware of it." The petition added, as a recommendation of the college to the king's favour, that among its scholars had been men like St. John of Beverley (who died in 705) and the Venerable Bede (who died probably in 735); these, no doubt, the master and scholars of University College believed to belong to King Alfred's foundation!

The whole series of fignments has, of course, long been rejected by all scholars acquainted with the facts. Yet not so many years ago they were adopted wholesale by Dr. Ingram, formerly President of Trinity College, in his 'Memorials of Oxford.' Blunders of this sort live long, and the tradition of King Alfred's foundation is supposed still to be a pious belief at University College, though we have heard that the present Master, when preaching at St. Mary's, has been observed to omit all reference to its "first founder" in the bidding prayer. At any rate Mr. Parker's exposure of the myth will do a practical service to the credit of the university if it results in the disappearance of the audacious fiction from the authorized 'Oxford Calendar.' His presentment of the case, we may notice, is open to criticism in several points. It would have been well if he had given the entire materials on which the old theory rests before going at length into the sixteenth century dispute of Oxford *versus* Cambridge; or, if this were impossible, he might have made a distinction of type to show what was alleged authority and what was merely discussion about it. A somewhat confusing mistake has crept in on p. 45, where two passages are mentioned as printed by Camden: "the first is professedly from the Hyde Abbey Chronicle; the second, as will be seen, professedly from a MS. of Asser." The two witnesses thus put side by side are, however, of totally distinct character. One is actually, not "professedly," the chronicle of Hyde, a genuine if late production; while the other is the brand-new forgery of which, as we have said, Sir Henry Savile can hardly be acquitted.

We have left ourselves no space to do more than indicate the remaining contents of Mr. Parker's book, which continue the history of Oxford through the last eighty years of the eleventh century. A special value attaches to the analysis of the Oxford Domesday Book, in which the author's extensive local knowledge comes into play, and to the attempt to reconstruct the town as it was in Norman times. The treatment of architectural questions, such as those relating to the castle, the crypt of St. Peter's-in-the-East, and the tower of St. Michael's, is also particularly satisfactory. For the rest, the general narrative is too diffuse. During the time that Oxford was scarcely a visible feature in history, Mr. Parker treats us to admirable, but superfluous excursions over all the surrounding country; and in the later period he illustrates every case in which Oxford is mentioned by long disquisitions on the general history of the time. Much of the ninth and tenth chapters is largely composed of indirect criticisms on Mr. Freeman. It is impossible, however, altogether to regret these discussions; for Mr. Parker has read his authorities very closely; he bases his narrative exclusively upon original sources, which he cites regularly and conscientiously,

and weighs their comparative value with judgment; while his minute familiarity with the country of which he treats adds freshness to his work. The appendix containing the originals of all passages referring to Oxford which are translated in the text of the book forms an invaluable Corpus Oxoniense. It might be wished, however, that Mr. Parker had invariably stated when he quotes from a printed edition, and when he has actually collated the manuscripts specified in foot-notes. The translations in the text, though awkward, seem on the whole to be fairly accurate.

A book like this offers a wide range for differences of opinion. We have noticed some instances in which we disagree with Mr. Parker; we may add that the inference he draws from the documents printed pp. 164-5 appears to us to be contradicted by the documents themselves. At p. 155 he confuses William of Malmesbury with Florence of Worcester in rather a curious way. He gives two different dates, both wrong, to the publication of the forgery known as the 'Itinerary' of Richard of Cirencester (pp. 66, 77). The book has not been passed through the press very carefully. The reference at the top of p. 67 is to a note in the preceding page. Names are spelt without any attempt at uniformity. We find *Egbert* and *Eggbryht*, *Thurkill* and *Thorkell*, *Ethelred* and *Ethelred*, &c., quite indiscriminately. *Eynsham* and *Ensham* actually appear in the same sentence (p. 170). Finally, we must not omit to mention the learned dissertation on coins which have been supposed to have been minted at Oxford, contained in Appendix C, and the two beautiful maps, which, in spite of some misprints, duly noted by the author, are a most valuable addition to the volume.

Louise de Kéroualle, Duchesse de Portsmouth, 1649-1734. Par H. Fornéron. (Paris, Plon, Nourrit et Cie.)

THE influence exercised by Louise de Kéroualle over the tortuous policy of the period which followed the Treaty of Dover would of itself justify the publication of these memoirs in the eyes of political historians. But the striking personality they reveal, and the picture they conjure up of that scene of gay wickedness which appears never to lose interest, give them an equal claim upon more general readers. Alone among Charles's mistresses she had a conception of *la haute politique*; she alone in that ignoble court could command the respect and co-operation of kings and statesmen. She met the vulgar fury of Barbara Palmer and the shameless banter of Nelly Gwynn with quiet disdain, and she held her own not without a certain dignity for fifteen long years against the anger of the Commons, the hatred of the people, the jealousies of politicians, and the fickleness of Charles.

Louise de Kéroualle was a daughter of the noble Breton houses of Penhoët and Penancoët. Her parents destined her to be the mistress of Louis XIV., and it was understood that she did not shrink from the prospect. However that may be, our interest in the fortunes of the young adventuress dates from the day when, at twenty years of age, she landed at Dover in the train of Henrietta

of Orleans, and began, with the sweet melancholy of her girlish face and the charm of manner which she retained until her death, to weave around Charles II. the first meshes of the net in which he was ever afterwards to be involved, and to introduce into the anarchy of actresses, orange girls, and titled courtesans something, not indeed of female honour, but at least of reticence and grace.

M. Fornéron (who has unfortunately died since this volume was published) describes amusingly enough how Louis XIV. had already made a direct attempt through the Abbé Pregnani to secure the co-operation of Charles in his schemes of conquest, and how the enterprise had failed through the abbé's clumsiness. He determined now to use more delicate means. It was well known to the French court that Charles's decisions were guided by the women of his harem, and that upon the tempers and whims of an actress or a lady in waiting hung the chances of peace or war with England. It was necessary that some permanent representative of French influence should enter into this scene of disorder and caprice, and it was this which the young Bretonne was destined to be.

A curious scene followed. Furious with jealousy, Lady Castlemaine prepared for war, Nelly welcomed the coming struggle with boisterous defiance, and the other ladies were proportionately active. The clever little Frenchwoman saw that her only chance lay in the downfall of the paramount influence of the reigning favourite, and at once adopted a behaviour of piquant reserve. Month after month she strengthened her hold upon Charles by a gentle but effectual resistance to his importunities. Her progress was eagerly watched from Versailles. The ministers of Louis began to fear that she was overacting her part, and she received hints to that effect. Still she held out. At length Lady Arlington was deputed by Colbert, the French ambassador, to put the case plainly to the girl: she must lay aside her scruples without delay or retire to a French convent. At a dinner given by Colbert to Charles it was arranged that Louise should accompany Lady Arlington to Euston while the king was at Newmarket, and that there the last resistance should be overcome. The rest is told in Evelyn. On October 9th, 1671, she became Charles's acknowledged mistress, and on November 2nd she received, through the ambassador, the formal congratulations of Louis XIV. The new influence was at once exerted to secure the accomplishment of the Treaty of Dover, the "traité de madame," and in March, 1672, Louis's ascendancy in Europe was secured by the declaration of war against the Dutch.

Louise de Kéroualle realized the state of English politics with singular penetration. Her mission was to secure a free hand for Louis on the Continent, but she took her own line in insisting that nothing should be done which might cause serious troubles in England. She gave up urging Charles to declare his conversion; and she resolutely opposed Colbert and the French diplomacy in the matter of James's second marriage.

Meanwhile her advancement at court was rapid. She was made in succession Countess of Farnham, Baroness of Petersfield, Duchess of Pendennis, and finally Duchess of Ports-

mouth. It is said that she even aspired to share Charles's throne should the expected death of the queen take place. Her ambition had also another end in view. In M. Fornéron's words:—

"C'est au milieu de la cour de France, qui l'avait connue humble et timide, qu'elle voulait s'asseoir sur le tabouret comme duchesse française. Le tabouret était l'ambition de toute Française quelque inespérée que fût sa fortune à l'étranger."

Colbert, however, piqued at her opposition, used his utmost address to thwart her in this desire, though it was eagerly seconded by Charles, and it was some years before she obtained its full accomplishment.

Hitherto Louis had had his way. But, the national hatred against the Catholics once satisfied by the Test Act in 1673, the equally national hatred of France now burst out. Charles was swept off his feet by the wave of popular feeling, and England slipped from Louis's control. At this critical moment the skill and influence of Louise de Kéroualle were not available. The causes of her enforced absence at the baths of Tunbridge are known to those curious in the details of the time, and do not now need close inquiry. They were such as to render her the obvious mark for the jeers of her rivals, and of some pretty plain speaking from the Marchioness of Worcester and other great English dames. Against the coarse brutality of the Duchess of Cleveland and the market-hall jibes of Nelly the favourite could hold her own. But a more redoubtable antagonist now appeared. In the beginning of January, 1676, an old love of Charles, the Duchess Mazarin, whose beauty and whose adventures were renowned throughout Europe, arrived in characteristic guise in London:—

"Elle s'étoit embarquée en Hollande, la tempeste l'a poussée, elle arriva avant-hier à Londres en habit de cavalier, accompagnée de deux femmes et de cinq hommes, sans compter un petit More qui mange avec elle."

Her coming was hailed with unbounded delight by all the enemies of Louise:—

"La comédienne Nelly Gwynn se mit en grand deuil pour présager la chute de la Duchesse de Portsmouth.....Toutes les rivales faisaient le jeu de la nouvelle venue, afin de mieux précipiter celle qui était la plus haïe. Les Anglaises, désespérant de vaincre la Duchesse de Portsmouth, acceptaient pour champion la triomphante Mazarin, la Française qui devait ruiner l'influence française."

The reign of the young Bretonne appeared to be over. Weak and ill from a recent miscarriage, she herself almost despaired. Courtin described to Louis how he found her in floods of tears at her approaching disgrace, and Louis greeted the news with light mockery. But the Congress of Nimeguen was about to open, and it was necessary that the reputation of the recognized emissary of the French court should be rehabilitated. The plenipotentiaries of France were, therefore, solemnly advised that the duchess's health was completely restored, and that the king was as much her lover as ever. Moreover, the struggle between Louis and Charles on the one hand and the English Parliament on the other was so critical that peace in the harem was thought necessary. Courtin accordingly brought about for the time a general reconciliation, and, to the astonishment of the London

crowd, the Duchess of Portsmouth was, one day in March, 1677, seen driving in the parks accompanied by the Duchess Mazarin and another well-hated rival.

In the beginning of 1678 Louise was dangerously ill. But she felt that the first condition of ultimate success was to be constantly on the spot, and as soon as she could stand she dragged herself to the box of the theatre where Charles was sitting with the Duchess Mazarin. Success presently waited upon her tenacity of purpose, and upon the unwearied charms of her person and conversation. The Duchess of Cleveland had finally left the court, and, the excitement of overcoming the resistance of the Duchess Mazarin once over, that lady had ceased to enslave Charles. Upon Mrs. Harvey, Mrs. Middleton, and the rest Louise could look with disdain. Nelly Gwynn, indeed, still maintained her influence and bade good-humoured defiance. But their relative positions are well shown in the fact that during 1676 and 1677, while Nelly received a bare 8,000*l.*, Louise received 36,000*l.* A little later we find her with an annual income of 40,000*l.*, while in 1681 the enormous sum of 137,000*l.* passed through her hands. From 1677 onwards she was supreme. All her wit and courage, indeed, were put to the test by the crisis of the Popish terror. Thoroughly frightened, the women cowered before the popular madness like a covey of scared partridges. She herself knew that she was intended for parliamentary impeachment, she realized the intensity of the hatred felt against her as the representative of France, and she had no illusions as to the fate which, if condemned, she would have to undergo. For a while she thought of leaving England. It is doubtful, indeed, whether her cool adroitness would, unassisted, have carried her triumphantly through the surrounding perils. But at the moment of greatest danger she was saved by a sudden prorogation of Parliament, and with the final dissolution of 1681 she recovered confidence. Secure of her empire over Charles and of her political position as head of the French party, she ventured to leave him for the first time. In March, 1682, she set out to enjoy the exquisite delight of showing herself in all her triumph in the court from which twelve years back she had set forth a poor and humble attendant. One short paragraph, quoted by M. Fornéron from Saint Simon, will serve to illustrate this journey:—

"Rien n'est pareil à l'accueil qu'elle reçut jusque-là qu'estant allée un jour de grande feste aux Capucins de la rue Saint Honorée, ces pauvres religieux, qui en furent avertis, sortirent processionnellement au-devant d'elle, avec la croix, l'eau bénite, et l'encens. Ils la reçurent comme on fait la Reine, et la jetèrent dans une étrange confusion."

She returned to London in July. From this time she formed with James and Laurence Hyde a triumvirate of which she was the acknowledged chief. Charles and Louis were alike under her sway. On January 13th, 1684, the former declared to Barillon that she and her son were the beings on earth he loved best; while Louis, against the instance of the ambassador, who still refused to be reconciled to her, satisfied her last ambition by giving over to her the Duchy of Aubigny. For Charles himself she appears to have had



genuine affection. When he fell, struck with apoplexy, she alone showed some heart and self-possession. Within an hour after Charles's death James came to offer his protection and claim her friendship. But, with the knowledge of the hatred that was seething around her, she determined for a while at any rate to seek a safer home. Laden with spoils, she left England in August, 1685.

A year later she returned for a few months, and in 1688 her niece, the daughter of Lady Pembroke, was married to the son of the notorious Jeffreys. But England was, after the downfall of James, lost to her; her pensions were unpaid; her lodgings and furniture were destroyed by a fire at Whitehall; her son, the Duke of Richmond, had left France, and had thereby forfeited the pension of 20,000 livres allowed him by Louis. She was forced to resign herself to playing, as far as her diminished resources would allow, the part of Lady Bountiful to the peasants on her estate at Aubigny. Finding herself in debt to the amount of 130,926 livres, she determined to escape to England, but was met by a stern refusal from William. Encouraged by this, her creditors attacked her; she appealed to Louis, and Louis relieved her by the simple method of issuing annual edicts forbidding the prosecution of all suits against her. The compulsory sale of some of her land for Government purposes was also made the occasion for a vast donation. Louis died, and still she maintained her influence. The Regent increased her pension to 20,000 livres, which with great prudence she afterwards induced him to convert into a capital sum of 600,000 livres.

She lived on for some years in full credit, the sole survivor of the motley group among whom she had played so striking a part. The Duchess Mazarin, of whose five beautiful granddaughters four became in succession mistresses to Louis XV.; the Duchess of Cleveland, who at sixty-five had married Beau Fielding and had been ruined by him; Nelly Gwynn, who had been saved from a debtors' prison only by the charity of James; Monmouth, Shaftesbury, Danby, James, Colbert, Ruvigny, Courtin, and Barillon—all were gone. So were her sisters; and so was her only son, whom debauchery had made horrible to the sight. From 1725 to 1734 the solitary old woman, still beautiful and charming, remained at Aubigny, giving herself up to the founding of hospitals and sisterhoods and to the adorning of churches. In October, 1734, she undertook a journey to Paris to consult physicians. There, at the age of eighty-five, among a generation whose fathers were children when she was the centre of intrigue in the gayest and wickedest court of Europe, Louise Renée de Kéroualle, Duchess of Portsmouth and of Aubigny, the confidante of two kings, and the virtual Queen of England, died in peace, and was buried in the chapel of the house of Rieux in the church of the Carmelites.

*Acts of the Church, 1531-1585: the Church of England her own Reformer, as testified by the Records of her Convocations.* By James Wayland Joyce, M.A. (Whitaker.)

MR. JOYCE is an enthusiastic advocate of the necessity of Convocations, and,

although some people may think that the work which has been done by them since their late revival is somewhat small, he nevertheless regards it as deserving of the gratitude and admiration of all English Churchmen. Real work was undoubtedly done by Convocation between 1531 (the date from which Mr. Joyce begins his detailed account of "the acts of the Church") and the year 1718, when even any pretence of meeting in Convocation fell into abeyance for nearly a century and a half. To name no more, the Prayer Books of Edward VI. and of Charles II., the Thirty-nine Articles, the Canons of 1604, and many important rules with regard to discipline, were synodically agreed upon. But it is difficult to describe the "acts of the Church" during the last thirty years without a smile. These thirty years have been distinguished not only by controversial quarrels and disputes, carried on with a virulence unequalled at any former period, but by numerous prosecutions in ecclesiastical courts; and what have the Convocations done to settle any of them or prevent them for the future? The answer may be given in a single word, Nothing. One or two canons, if we remember rightly, have been passed on unimportant points, which nobody, lay or clerical, cared to oppose; some regulations have been made with regard to the shortening of the daily services; and Bishop Colenso's work on the Pentateuch and the 'Essays and Reviews' have been condemned. But there has not been—as in mediæval times undeniably there would have been—any assertion of what is, or what is not, the right doctrine of the Church of England upon burning questions which divide her members into opposite parties, nor any distinct decision laid down with regard to existing varieties in the forms of public worship. Ever since the revival of Convocations the clergy at large have gone on quarrelling and disputing upon essential doctrines of the Christian faith, and have adopted an almost infinite variety of ritual, with the same disregard of authority which was shown during the long silence and suppression of the century before.

When "the revival of synodical action" first began to take a visible form in 1851, the primates who endeavoured to check it were wiser than those who had been active in promoting it, foreseeing as they did that little could be the result, except discussions ending in nothing of importance which would have any legal effect. Archbishop Sumner in 1851 and 1852 summarily repressed all attempts to enter upon any active business, and at once brought the meetings to an abrupt close by ordering his schedule of prorogation to be read. In the province of York the metropolitan, Dr. Musgrave, did not even attend, nor, on the first occasion, were the members who assembled allowed to enter the Chapter House. Members of the Lower House of the York Convocation afterwards came in large numbers for several successive years, but the archbishop persisted in the same course, and acted only by a commissioner, who, in reply to remonstrances, simply declared that he would "answer no questions," would "listen to no arguments," and so at once prorogued the assembly. Since 1859, however, constant persistence has prevailed so far that the two Convocations have been

allowed for a few days to deliberate. These brief deliberations have gone on now for nearly thirty years; but it would puzzle any ordinary Englishman to explain what good effect has been the result.

Mr. Joyce's book will be found useful for occasional purposes of reference with regard to what has been done by Convocations from the Reformation in Henry VIII.'s time to the end of Charles II.'s reign, and from the "revival" to the present day. The records of the latter portion may be said to be interesting because of their meagreness. Not a few pages are filled up with accounts of the singing of Latin litanies, or the formalities of opening, or the Latin sermons preached at St. Paul's. One preacher of these sermons was Mr. Joyce himself; and although he modestly declines to speak of his sermon (as he does of another) as "most eloquent and polished," we may presume that it was so. The first fifty pages of the volume contain a slight summary of the nature and constitution of diocesan and provincial synods, from the period of the coming of St. Augustine to the sixteenth century, and an account of the disputes about the subordinate relations of the see of York to Canterbury.

So long as Mr. Joyce restricts himself to facts he may generally be depended on, but when he meddles with questions of law and statute he is seldom right. He allows his imagination to run away with him, and takes for granted that what he wishes to be the truth is really so. Nor does he restrict himself simply to statements of his own opinion. He refers with scorn and amazement to judgments in which great lawyers—Chancellors speaking in the House of Lords, or Chief Justices and Barons of the Exchequer in their courts—have laid down the law of England. For example, he declares that an inquiry and investigation into precedents and former practice carefully made by judges in the Court of Common Pleas must have been of "a very superficial character"; and that "a subsequent announcement [on the same point] of the learned Barons of the Exchequer was no less astonishing." Yet the judges were undeniably right, and Mr. Joyce is undeniably wrong. Mr. Joyce, in his desire to prove the existing power and authority of Convocation as a final court of appeal, asserts that

"by section 9 of the Statute 24 Henry VIII. 12 [the great Statute of Appeals] all ecclesiastical causes 'touching the King' were referred, not to any ecclesiastical or civil court in the realm, but in every case to convocational jurisdiction. This provision was carried out in the cases of the trials for divorce between Henry VIII. and three of his wives, Catharine of Arragon, Anne Boleyn, and Anne of Cleves."

Mr. Joyce declares that Queen Katharine's case was submitted to the Convocation of Canterbury "for judgment," and that "subsequently," as "a direct result of the convocational decisions," Cranmer held a court at Dunstable "to pronounce the nullity of the marriage." But the case of Queen Katharine was never submitted to Convocation sitting—that is, to the Upper House alone, according to the terms of the statute—as a final court of appeal. The two houses of Convocation, sitting at the same time and discussing and arguing on the question of the divorce, were so far

within their rights and exercising their legitimate privilege. But beyond this they did, and could do, nothing by virtue of the Act 24 Henry VIII., and no resolution to which they came would have the least legal effect. In truth, the Convocation which in the case of Katharine of Arragon inquired into the extent of the Papal power with regard to any dispensation of the Divine law of marriage was not supposed at the time, nor did it claim, to be sitting as a court of appeal under the statute. Nor did Cranmer when he gave judgment at Dunstable speak in any way of the Convocations as a court, but referred to their discussions and resolutions in exactly the same manner as he would to the opinions of learned bodies abroad. Therefore the unanimous decision of the common law courts of England some thirty years ago was absolutely correct in saying that the Convocations are not final appeal courts in ecclesiastical causes "touching the king," and that there is no trace in the history of the last three hundred years of any such appeal having been brought before them. The other two instances which Mr. Joyce names, of Anne Boleyn and of Anne of Cleves, have so little ground for the claim which he builds up on them that they are not worth considering.

In another example Mr. Joyce might equally well, and with better prudence, have spared his sneers. He tells us that "a very distinguished Lord Chancellor of our own times informed an admiring House of Lords that there was no religious ceremony connected with marriage before the Council of Trent, that is to say, before the year 1545. That announcement is so surprising that the reader may be inclined to suspect that some error may here be made in representing the speaker's affirmation. So, to remove all doubt on that head, his lordship's words shall be precisely set down as they stand now stereotyped in those national records, Hansard's Reports. And that authority recites this Lord Chancellor's words as follows: 'With their lordships' permission he would advert briefly to the history of the Law of Marriage. Throughout the whole of Christendom there was no religious ceremony connected with marriage till the time of the Council of Trent.' From this announcement in the House of Lords it is abundantly clear that this exalted member of the learned profession was sadly uninstructed in the records of the religious ceremonies which accompanied marriage in the early Church and throughout subsequent ages; he could never have heard of the 'arra' and 'arra-bones,' and of," &c.

Mr. Joyce continues:—

"That a Lord Chancellor should labour under these disqualifications for deciding on the law of Christian marriage is perhaps no great marvel. But it is marvellous in the highest degree that any one so miserably ill-informed in the matter should venture to dogmatize upon it before such an august assembly as a British House of Peers. Nor is it credible that any one unconnected with the learned profession would venture under the like disabling conditions to undertake such an enterprise before any audience whatever."

This is somewhat unmeasured language, and before permitting himself to use it Mr. Joyce should have been sure that he is right. Unfortunately for his own reputation, he is altogether wrong. Up to the date of the Council of Trent the validity of a marriage in no way depended on any religious ceremony, or even religious sanction. No priest was required to be present, and the marriage might

take place anywhere, unaccompanied with any prayers or any pious rite whatever. At the present time in England the rule of the Roman Catholic Church is still the same: the decrees of the Council of Trent have not been published in this country; the old primitive and mediæval law of marriage therefore is still in force, distinctly separating the act itself of marriage from any religious ceremony with which it may or may not happen to be accompanied. The Lord Chancellor therefore was perfectly correct in declaring that the law connected no religious ceremony with marriage till the time of the Council of Trent. More than this, Mr. Joyce would find it hard to prove that the Established Church holds any other view on the point even now. She has not accepted the Tridentine decision, and (speaking doubtfully) we do not at the moment remember any canon of her own synods since 1545 contradicting and repudiating her ancient faith and doctrine on this matter. True, there is an office for the solemnization of matrimony between those who desire to be married in her churches; so also there was a similar office before 1545 for persons similarly disposed. For anything since that date which has affected the validity of marriage between members of the Church of England Mr. Joyce must rely not upon decrees of Convocation, which he so much admires, but upon Acts of Parliament, which he so much dislikes.

It has been announced that the Convocation of York has formally thanked Mr. Joyce for a copy of his 'Acts of the Church,' which he presented with a Latin dedication. Clergymen, however, who wish to understand the subject will do well before using the book as an authority to refer to other documents. A little learning is a dangerous thing.

#### NOVELS OF THE WEEK.

*The Right Honourable: a Romance of Society and Politics.* By Justin McCarthy, M.P., and Mrs. Campbell-Praed. 3 vols. (Chatto & Windus.)

*A Sporting Quixote.* By S. Laing. 2 vols. (Chapman & Hall.)

*No Saint: a Study.* By Adeline Sergeant. 2 vols. (Bentley & Son.)

*The Fall of Asgard.* By Julian S. Corbett. 2 vols. (Macmillan & Co.)

*J. S.; or, Trivialities.* By Edward Oliver Pleydell-Bouverie. (Griffith, Farran & Co.)

*The Late Mrs. Null.* By Frank R. Stockton. (Sampson Low & Co.)

*The Romance of a German Court.* By Ary Ecilaw. 2 vols. (Remington & Co.)

*Roland; or, the Expiation of a Sin.* By Ary Ecilaw. (Vizetelly & Co.)

*Cleopatra.* By Henri Gréville. (Griffith, Farran & Co.)

THE co-operation of two well-known authors in a work of imagination and observation could not be other than interesting, and 'The Right Honourable' is interesting in more ways than one. There is a good deal to be said against joint authorship when the result is a piece of patchwork, and when an acute reader is able to trace the parentage of alternate chapters or successive stages of the work. In the present case, however, the collaboration seems to have been more

thorough and careful; every page, it is declared in the preface, was thought out and written out in combination. It is open to question whether this plan is or is not more likely to ensure success than the plan which assigns different incidents and different characters to the several authors. 'The Right Honourable' is not so thoroughly satisfactory as to determine the doubt. It reminds one constantly of such characteristic works as 'Moloch' and 'Camiola,' but perhaps the two savours have lost more than they have gained by the mixing, or the palate does not willingly accept the new compound in place of the old and distinct tastes. However this may be, 'The Right Honourable' is a clever story, written in a pleasant style, and, it may be, with not more of pain in its conception and conclusion than fate is wont to ordain for the subtle and over-civilized children of the nineteenth century. Two married couples wrecked by an elective affinity—that might be taken for a bald summary of the novel under consideration. The political by-play is attractive and fanciful, with here and there some shrewd hits at the follies of the hour. No reader will close the book and call it dull, and few will deny its exceptional cleverness.

The scope of Mr. Laing's book is perfectly well explained in his preface. One who reads the preface first will find that the matter which is set before him satisfactorily corresponds to the description of it, and one who reads the book first will be equally satisfied with the preface. The author's aim has not been to make a good story; he has spent no pains on a plot, but has strung together a number of scenes and experiences with reflections and opinions which have occurred to him, and have been formed in the course of a long and busy life. The book has the charm of a certain mellow wisdom, the pleasing summary of a man who has worked, thought, and amused himself vigorously, and has found far more good than evil in the world. The title of the book has evidently been changed at the last moment. 'A Sporting Quixote' is no doubt a more taking title, but that which appears at the top of every page is the more descriptive, 'A Modern Quixote.' The hero is really a very good fellow, and much more than a sportsman, though of all the various episodes the sporting adventures are related with the greatest vivacity. Mr. Laing has intended to trace the development of an awkward youth into a model of the best sort of English gentleman, and it is true that he has succeeded admirably in the latter part of his series of pictures, but his kindness has made him present his hero from the first as much less of a fool than he meant. This is for the advantage of the book, for one rather likes the awkward youth from the beginning, and is, therefore, ready to follow his fortunes with interest. In the heroine Mr. Laing has given the portrait of a charming lady, and by making the two young people, with true quixotism, buy an estate in the west of Ireland, he has found an opportunity for an excellent chapter on the Irish land question from a practical point of view.

So true a picture of middle-class life and its religious aspirations as is to be found in 'No Saint' is most welcome. The writer has



chosen for her central figure a man on an entirely different intellectual platform from her own, and has, nevertheless, succeeded in rendering him both interesting and admirable. Added to a fine feminine perception she has a dispassionateness and a sense of humour quite rare in her sex, though the latter quality is greatly restrained by the sombre character of the story. Besides the hero there are at least half a dozen fairly well-drawn characters in various grades of society, amongst whom the rector, Mr. Cust, an aristocratic Churchman, saved by a strain of sympathy from arrogance, is perhaps the most successful. There is one little episode so characteristic of the man as to deserve quoting in full:—

"He made no objection, he did not even smile when Paul one night, after an account of his work in great cities, suddenly lifted his right hand and said, with all the simplicity in the world, 'Shall we kneel down together and ask God for a blessing upon the work?' Mr. Cust had distinct views about unauthorized preaching in public: but he knelt down silently at Paul's side, and listened rather than joined with him while Paul prayed. Mr. Cust appreciated the earnestness of the man; but he did hope that the butler would not come into the study with a carafe of cold water—his last office at night—while Paul was in the middle of the prayer. The Rector could not rid himself of his sense of the ludicrous; and he felt that it might look odd."

It is a fine feature in the writer that she is always ready to recognize the existence of noble qualities under unprepossessing exteriors. Mrs. Crockett, an eccentric and angular little woman, vegetarian, homœopath, teetotaler, and anti-vaccinationist, nevertheless by her acts of unselfishness and delicate reticence fairly proves her kinship with the heroic souls of the earth. The attitude of aristocratic orthodoxy towards bourgeois dissent and *vice versa* is pointedly set forth, but with perfect impartiality; and there are some admirable chapters describing the false position of a girl belonging to the latter class, who marries into the ranks of the former, but owing to her husband's premature death has "to accomplish her elevation" without his help. In short, 'No Saint' is a story of remarkable merit, and still better things may be expected of a writer who can make such admirable use of materials apparently unpromising.

Mr. Corbett's story deserves the welcome that is due to a successful excursion into a comparatively untrodden region—that of mediæval Norse history. This success is all the more remarkable in that the author has discarded the conventional means of exciting the interest of his readers, substituting for the attachment of hero to heroine the devotion of a noble woman to a falling creed. But if there is no love-making in 'The Fall of Asgard' there is no lack of stirring episodes, heroic fighting and feasting, vivid pictures of Norwegian scenery and pagan ceremonial. Save for a rare modernism, the style, without being aggressively archaic, is quite noticeable for its consistent adherence to Anglo-Saxon forms in preference to Latin derivatives. This gives a picturesque colour to the work which is heightened by Mr. Corbett's enthusiasm for his subject. The following passage seems to give in concise form the his-

tory of the succession of the seasons amid the fells:—

"Thus week after week and month after month went by, till the sun one day managed to get high enough to have a peep into the valley again. Then the water began to roar over the rocks, and the icicles came crashing down. The little tarn rippled and reflected once more, as the flood of melting snow burst up the ice; and holes and rents showed everywhere in Nature's threadbare cloak of white. The spring was come with all its work; rye to be sown, calves to be tended, butter and cheese to be made. The spring ripened into summer, and night was bright as day till the hay was made and the corn harvested. Then was there fish to be caught and meat to be salted, till the day was dark as night, and the beck ceased to roar and the tarn to ripple, and the fells got a new white cloak."

What we chiefly like about the book is its wholesome freshness. Mr. Corbett has evidently read some of the literature of the period, but avoids all parade of his knowledge, and tells his story in straightforward fashion, without tedious digressions or elaborate foot-notes. It must not be inferred from what we have said above that there is any lack of human interest. Gudrun and her impetuous son Thorkel, the handmaid Dalla, Heidrek the outlaw, and the lazy, but attractive earl Swend are all clearly drawn figures. A word of praise is due, finally, to the skill with which the author has reproduced, where occasion required, the alliterative verse of the Skalds.

Mr. Bouverie writes in a bright and lively style, and in the short story of his unfortunate hero depicts a pleasing phase of society. One would have thought it enough that poor J. S.'s love should have been so sadly misplaced as it is, and to kill him with a bursting gun seems an act of wanton cruelty. Such an end is really more than the little story will bear. As a sketch of love in a country house it is good, but it has not in it the foundation for a tragedy. The book is readable, and leads one to believe that Mr. Bouverie might succeed in a novel of more extended aim. To those who are not acquainted with the older law-books it may be pointed out that the title 'J. S.' is taken from the supposititious person who is now more generally indicated as A. B. He is, however, best known by Mr. Frederick Pollock's dedication to him of his 'Leading Cases done into English.'

From the author of 'Rudder Grange' and 'The Tiger or the Lady?' readers expect something amusing and original, and to a certain extent they will find it in 'The Late Mrs. Null.' But Mr. Stockton is not wholly successful in his more considerable novel, because he has shifted the interest of the story once, if not twice, in the course of it, and the heroine's device of pretending to be a married woman is not a particularly brilliant one to work upon. One other device which is used is almost too hackneyed; heroes are very often detained by a sprained ankle; and though the accident is caused by a wicked little negress with a purpose, the purpose seems to be inadequate. It is easy, therefore, to find small faults in Mr. Stockton's work, but, taken as a whole, it is an amusing novel. By laying the scene in Virginia the author necessarily gets an opportunity for some negro studies, and he very well succeeds in avoiding the common

fault of wearying his readers with negro dialect. One old negress, who has survived two generations and lives on with the one object of finishing her own patchwork shroud, is a decided acquisition to the story.

The fancy for translating French novels, which has rather oddly arisen at a time when there are hardly any French novels of the first class to translate, has seldom been more remarkably illustrated than by the versions which lie before us, issued by different publishers, of the two recent works—one very recent indeed—of the lady who calls herself Ary Ecilaw. There are, indeed, several reasons why Ary Ecilaw should be popular. She writes about burgomasters and great oneyers with an ease and confidence which, as the gossips and the paragraph-mongers have taken care to publish, are founded on actual experience; she has a considerable vein of melodramatic morality and pathos; and, to speak the truth, she writes not seldom with a power which might be applied to better things than melodrama. Of the two books before us, 'Le Roi de Thessalie' (which is the proper title of what the translator chooses to call 'The Romance of a German Court') is the more interesting and characteristic; but 'Roland' is the better translated.

No time has been lost in translating Madame Henri Gréville's last novel 'Cléopâtre,' which only appeared in Paris a few weeks ago; but in justice to the agreeable author of 'Dosia' we wish that the task had fallen into abler hands. A translator who makes a lover, a Russian nobleman, say to a maid of honour "As you please, *Mies*," and Englishes *commis voyageur* "travelling clerk," is really beneath criticism. Such treatment is very hard on the author, whose work even at its weakest is good work, while in 'Cléopâtre' she has returned to the subject she knows best—Russian life—with remarkable success.

#### BOOKS OF TRAVEL.

*Sardinia and its Resources.* By Robert Tennant. Map and Illustrations. (Rome, Spithöver; London, Stanford.)—The author of this volume was entrusted with an inquiry into the commercial resources of Sardinia, which took him into all parts of the island, and brought him into intimate relations with many of its inhabitants in every walk of life. The information possessed by the royal and local authorities was freely placed at his command, and he was thus afforded an excellent opportunity for collecting trustworthy information. The results of these inquiries, in so far as they are likely to prove interesting to the public at large, are embodied in the volume now before us. The introductory chapters, which deal with the earlier history of the island, are not particularly satisfactory, and their perusal leaves rather a confused impression. Much more, for instance, might have been told about those remarkable prehistoric monuments the "nuraghi," had the author availed himself of the researches laid down in Canon Spano's 'Memoria,' published at Cagliari in 1867. The geographical descriptions are somewhat meagre. But when the author comes to speak of the actual condition of the island and of its inhabitants we feel he is treading solid ground, and that we may safely entrust ourselves to his guidance. The natural resources of the island, the customs and superstitions of its inhabitants, and its prospects are dealt with very fully, if not exhaustively. The story of the Anglo-Italian railway enterprise and of its vicissitudes is told with much skill. Even more interesting

are the remarks on the tenure of land, from which we learn that the "commons" have been handed over to the freeholders of each parish at a price much below the market value; that the produce of small freeholds "amply suffices for all the requirements of the owners" notwithstanding the primitive system of cultivation still in vogue; and that tenants pay their rent in kind, the landlord receiving one-fourth of the produce where the tenant finds the seed. The author, himself a keen sportsman, naturally devotes a few chapters to "la caccia," and these not the least interesting in his book. The Sardinian is proud above all things of his dogs and of his horse: "To disparage his horse is almost as dangerous as to praise his wife." The sporting dogs number among them representatives of every race. Speaking of a "meet," the author says: "Every Cacciatore was accompanied by one or more dogs, and together they formed a strange pack; indeed every dog in the district, from the large shaggy deer-hound to the toy-terrier, seemed to have joined the congress. Each dog, too, according to its owner's version, had a wonderful history attached, and was the best dog of its kind that was ever bred, but its special qualifications were exactly the reverse of what would have been expected from its breed and appearance. Pointers were praised for running in on their game; setters for their fierceness in attack; the mastiff for his patience and steadiness; the deer-hound for his 'scent,' and the tailless mongrel for the union of every good quality possessed by them all." The cleverest dog, perhaps, was a small cross-bred English spaniel, "with a history attached to it that was perfectly marvellous even in canine mythology," and in whom his master had more confidence "than in any human being." This spaniel saw a hare hard hit, and, being unable to "carry," hid it in a bush and marked the spot, to which he directed his master's attention when they returned after the day's shooting. The author has fully succeeded in pointing out the manifold attractions which an island like Sardinia offers to the tourist, and as the hotels are fairly good and the cost of living is ridiculously small, there is no reason why English travellers should not more frequently resort to this island, notwithstanding that it lies out of their ordinary tracks.

*Australian Life: Black and White.* By Mrs. Campbell Praed. (Chapman & Hall.)—Mrs. Campbell Praed's skill as a writer of romance is well known, but in this volume she has shown that truth may be stranger than fiction. It is a lively delineation of "bush life" as it existed in the early days; the scenes and events are described in an effective way, and are in themselves not only amusing, but racy in the extreme. The judgment and good taste of narrating affrays with the aborigines which occurred as far back as 1839 may be open to question. It is to be hoped that such scenes may be looked upon as belonging to ancient history.

#### OUR LIBRARY TABLE.

*A Common-place Book of the Fifteenth Century, containing a Religious Play and Poetry, Legal Forms, and Local Accounts.* Printed from the Original MS. at Brome Hall, Suffolk, by Lady Caroline Kerrison. Edited with Notes by Lucy Toulmin Smith. (Trübner & Co.)—The interesting MS. which Miss Toulmin Smith has here edited is not, in any proper sense of the word, "a common-place book," but it would not be easy to find any title which would exactly describe it. It is a small volume containing eighty-one leaves, about half of which are occupied by a number of poetical pieces, all anonymous, and evidently by several different authors. These are written in a handwriting of the latter part of the fifteenth century. About the middle of the second half of the book comes a collection of Latin deeds of various kinds, accompanied by English transla-

tions. These documents seem to have been transcribed as models of legal forms, and, according to Miss Toulmin Smith, are partly in the same hand as the poetry. The remaining pages have been used by a certain Robert Melton (apparently steward of the Cornwallis property at Stuston, in Suffolk) and other persons for business memoranda of various kinds, including accounts of receipts and expenditure from 1499 to 1508, statements of the sums chargeable to the tenants of Stuston in respect of certain dues claimed by the lord of the manor, and "articles of enquiry" for the use of the manorial courts. The editor has printed the entire contents of the volume, arranging them, however, in a more convenient order. Among the poetry the chief interest belongs to the play of 'Abraham's Sacrifice,' which is wholly different from all the five or six other existing plays on the same subject, and is considerably longer than any of them. It is also noteworthy as being the only specimen of the religious drama hitherto discovered in East Anglia, although the fact that such plays were represented in some of the towns of that district has long been known. The composition is not without merit. The five other long poems contained in the book—'Adrian and Epotys,' 'The Fifteen Signs before Domesday,' 'Owain Miles,' 'Saint Margaret,' and the instructions for fortune-telling by means of dice—are found in other MSS., and, with the exception of the last mentioned, have all been printed before; but the readings of the Brome MS. are in some cases interesting. The accounts of Robert Melton afford a good deal of information respecting the prices of corn and other commodities in Suffolk at the beginning of the sixteenth century. One portion of the book which will probably give rise to some discussion is the list of moneys due from certain persons for the right of pasture on the commons at Stuston. It is generally understood that this right belonged without payment to all the tenants of a manor, but at Stuston this does not seem to have been the case. Altogether this curious farrago well deserved to be published. Miss Toulmin Smith's annotations are in general very good, though she seems to be wrong in her explanation of one phrase in the epilogue to the play of 'Abraham's Sacrifice,' where "the Doctor" says that "thys solom story.....ys good lernyng to lerned and lewyd, and the wysest of us all, wyth owtyyn oys beryng." The editor suggests that beryng is from berry, to thresh, and takes the meaning to be that "the 'learning' or teaching of this story comes out without any threshing." The word is really "barring," in the sense of excepting—"without barring any." The earliest example of barring in this sense in the 'New English Dictionary' is a few years later than the probable date of this passage. The letter *thorn* (þ) has throughout the book been unfortunately misprinted *y*, except in the notes, where it is sometimes still more unfortunately rendered by an "old-face" *p*; and in one of the deeds "William Duke, of Cambridge," is turned into "William, Duke of Cambridge." On the whole, however, the correctness with which the volume is printed deserves great praise.

We have on our table *The Economical Cook*, by P. O. P. (Griffith & Farran), a little volume containing a number of sketches of dinners that will be useful to people to whom it is essential to save money if possible.—On the other hand, *Savourees à la Mode* (Longmans & Co.), by Mr. de Salis, contains some excellent receipts for the well-to-do.—*A Young Wife's Perplexities*, by Mrs. Warren (Houlston & Sons), is a story with a moral. Indeed, towards the close of the volume the story disappears, and the last twenty pages are devoted to the training of servants. People who have to live on small incomes may get some useful hints from the book.

We are indebted to Messrs. Sotheby, Wilkinson & Hodge for a large-paper copy of the Catalogue of the concluding portion of the fine library of the late Mr. Fuller Russell, which was sold at the beginning of February.

We have on our table *England on the Sea*, 2 vols., by W. H. Davenport Adams (White & Co.),—*England in Egypt*, by G. M. Towle (Trübner),—*A Short History of Russia*, by the Rev. H. W. Little (Sonnenschein),—*The Radical Programme*, with a Preface by the Right Hon. Joseph Chamberlain, M.P. (Chapman & Hall),—*French Course, Second Year*, by A. J. Dubourg (Chambers),—*Manual of German Exercises*, by A. Lodeman (Putnam's),—*Kinder- und Hausmärchen die Brüder Grimm*, with Notes by G. E. Fasnacht (Macmillan),—*Corneille's Tragedy Polyuctus*, translated by W. F. Nokes (Hachette),—*Scenes from Euripides: Medea*, by A. Sidgwick (Rivingtons),—*The Definitions of Euclid*, by R. Webb (Bell),—*Art as applied to Dress*, by L. Higgin (Virtue),—*Handbook of Technical Gas Analysis*, by C. Winkler (Van Nostrand),—*Organic Chemistry*, by I. Remsen (Macmillan),—*Mathieson's Vade Mecum for Investors*, 1886 (Simpkin),—*Representative British Orations*, 3 vols., with Explanatory Notes by C. K. Adams (Unwin),—*Japanese Life, Love, and Legend*, by W. Conn (Ward & Downey),—*The Peri*, by C. Russell (Siegle),—*The Revolt of the Netherlands*, by W. C. Robinson (Washbourne),—*The Nihilist Napoleon*, by J. Stone and P. Carter (Marcus Ward),—*Famous Discoveries by Land and Sea* (Blackie),—*Shakespeare's King Richard II.*, by J. W. Allen (Longmans),—*Songs of the Country*, by S. Brodie (Remington),—*America, and other Poems*, by H. Hamilton (Putnam's),—*The Life and Times of Chrysostom*, by the Rev. R. W. Bush (R.T.S.),—*Christianity before Christ*, by C. J. Stone (Trübner),—*The Life of Lives*, by the Rev. W. S. Lewis (R.T.S.),—*Galilee in the Time of Christ*, by the Rev. S. Merrill (R.T.S.),—*Saints of the Prayer Book*, by C. A. Jones (Sonnenschein),—*The Social Results of Early Christianity*, by C. Schmidt (Isbister),—*Gedichte*, by M. E. delle Grazie (Williams & Norgate),—*and De Nederlanden onder Keizer Karel*, by Dr. P. Fredericq (Ghent, Vuylsteke). Among New Editions we have *The Chain of Life in Geological Time*, by Sir J. W. Dawson (R.T.S.),—*Chapters on Flowers*, by C. Elizabeth (Seeley),—*New and Simplified Method of teaching to read French*, by R. Régimbeau (Hachette),—*Scenes from Euripides: Bacchæ*, by A. Sidgwick (Rivingtons),—*Historical Religion and Biblical Revelation*, by H. Harris (Frowde),—*Impediments of Speech*, by W. Abbotts (Putnam's),—*and The Adventures of Capt. Bonneville*, by Washington Irving (Maxwell).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Almond's (H. H.) *Sermons by a Lay Head Master*, cr. 8vo. 5/  
Bourdillon's (Rev. F.) *The Acts of the Apostles*, cr. 8vo. 5/  
Cazenove's (J. G.) *Historic Aspects of the A Priori Argument concerning the Being and Attributes of God*, 8vo. 5/  
Chiniquy's (Father) *Fifty Years in the Church of Rome*, 7/6  
Fuller's (T.) *Pulpit Sparks, being XIX. Sermons*, cr. 8vo. 6/  
Gifford's (E. H.) *The Epistle of St. Paul to the Romans*, 7/6  
Gould's (Rev. S. B.) *Nazareth and Capernaum*, cr. 8vo. 2/6  
Sinclair's (Rev. J.) *Sabbath Lessons from Westminster*, 2/6  
Travers's (C. H.) *Sermons in the Diocese of Oxford*, 3/6  
Tucker's (Rev. H. W.) *The English Church in other Lands*, 8vo. 2/6

##### Fine Art and Archaeology.

Collignon's (M.) *A Manual of Greek Archaeology*, cr. 8vo. 5/  
Tyrwhitt's (Rev. R. St. J.) *An Amateur Art-Book, Lectures*, 3/  
*Poetry and the Drama.*  
Blow's (S. E.) *A Study of Dante*, 8vo. 5/  
Brereton's (A.) *Shakespearean Scenes and Characters*, illustrated. 4to. 21/  
Platt's (S. M. B.) *In Primrose Time, a New Irish Garland*, 2/6  
Pinkerton's (P. E.) *Galeazzo*, 5/  
Shakespeare's *Cymbeline*, Text revised by C. M. Ingleby, 10/6

##### History and Biography.

Collins's (J. C.) *Bolingbroke, a Historical Study*, cr. 8vo. 7/6  
Edwards's (Sir H. B.) *Memorials of the Life and Letters of, by his Wife*, 2 vols. 8vo. 36/  
Letters and Despatches of Lord Nelson, selected by J. K. Loughton, 8vo. 16/  
Shaftesbury (The First Earl), by H. D. Traill, cr. 8vo. 2/6  
(English Worthies Series.)

##### Geography and Travel.

Farini's (G. A.) *Through the Kalahari Desert*, illus. 8vo. 21/  
*Philology.*  
Cicero (M. Tullius), *The Correspondence of*, by R. Y. Tyrrell, Vol. 2, 8vo. 12/  
Ciceronis (M. T.) *Oratio pro L. Murena*, translated by E. B. Crooke, cr. 8vo. 2/  
swd.



Powle's (Rev. E.) A New Easy Latin Primer, cr. 8vo. 3/6 cl.  
 Hauff's Wirthshaus im Spessart, literally translated from the German by S. Mendel, 12mo. 2/6 swd.  
 Heine (Heinrich), Die Harzreise (1824), with Notes by Moritz Lippner, 18mo. 2/6 cl.  
 Swettenham's (F. A.) Vocabulary of the English and Malay Languages: Vol. I, English-Malay, 8vo. 10/ cl.

## Science.

Conn's (H. W.) Evolution of To-day, 8vo. 7/6 cl.  
 Milne's (J.) Earthquakes, cr. 8vo. 5/ cl.  
 Nixon's (R. C. J.) Euclid Revised, Part I, cr. 8vo. 3/6 cl.

## General Literature.

Ainslie's (A. D.) Reynard the Fox, after the German Version of Goethe, cr. 8vo. 7/6 cl.  
 Beringer's (Mrs. O.) A Left-Handed Marriage, 2 vols. 21/ cl.  
 British Navy (The) in the Present Year of Grace, Vol. 2, by an Undistinguished Naval Officer, cr. 8vo. 6/ cl.  
 Buchanan's (R.) Foxglove Manor, a Novel, cheaper edit., 2/ Cookson's (Lieut. Col. J. C. F.) Baylertay, a Novel, 2 vols. 21/ Dickens's (C.) David Copperfield, illus. 2 vols. 12mo. 3/ bds.  
 Eclaw's (A.) Roland, cr. 8vo. 3/6 cl.  
 Feuille's (O.) A Marriage in High Life, 12mo. 2/ bds.  
 Fielding's (H.) Amelia, Library Edition, 8vo. 5/ cl.  
 Graham's (W.) The Social Problem, 8vo. 14/ cl.  
 On Land Concentration and Irresponsibility of Political Power, cr. 8vo. 5/ cl.  
 Fortia, or By Passions Rocked, by Author of 'Phyllis,' 2/ Freud's (Mrs. C.) Affinities, cheaper edition, cr. 8vo. 2/ bds.  
 Ricouard's (V.) The Young Guard, cr. 8vo. 2/6 cl.  
 Tea Planter's (The) Vade-Mecum, compiled by Editor of 'The Indian Tea Gazette,' roy. 8vo. 21/ half bd.  
 Williams's (S. E.) Party and Patriotism, cr. 8vo. 3/6 cl.

## FOREIGN.

## Theology.

Beyschlag (W.): Das Leben Jesu, Vol. 2, Parts 2-6, 7m. 50.  
 Catenae in Evangelia Aegyptiaca, editio P. de Lagarde, 25m.

## Philosophy.

Krause (K. C. F.): Abriss d. Systemes der Philosophie, hrg. v. F. Hohlheid und A. Wünsche, 3m. 50.

## History and Biography.

Dittich (F.): Gasparo Contarini, 1483-1542, 16m.  
 Monumenta Germaniae Historica, Auctorum Antiquissimorum, Vol. 4, Part 2, 6m.  
 Wiese (L.): Lebenserinnerungen, 2 vols. 9m.

## Philology.

Hartel (W. v.): Die Griechischen Papyri Erzherzog Rainer, 1m. 60.  
 Wunsch (J.): Die Keil-Inscripten v. Aschur-Darga, 2m. 80.

## Science.

Biedermann (R.): Technisch-Chemisches Jahrbuch, 1884-5, 12m.

## THE INTERNATIONAL AND COLONIAL COPYRIGHT BILL.

A SHORT time ago there seemed to be a fair prospect that the Government would bring in a measure dealing with the whole subject of copyright. An influential deputation from the Incorporated Society of Authors and the Copyright Association explained their views to the Board of Trade, and were encouraged to hope that the Government were ready to take up the matter on the lines laid down in the Bill prepared by the former body. This, however, seems to have been found impossible; and in order not to be left out in the cold when the International Copyright Union is formed, and also, we imagine, in order to be in a position to meet any advances made by the United States, the Government has found it necessary to bring in and press forward a short International Copyright Bill. As things stand this is, perhaps, as much as could be expected. The Government has its hands full, and is justified in only dealing with that part of the subject which is of the most immediate importance. A Bill such as is required for the whole subject would be of considerable extent, and would no doubt entail a large amount of discussion; for, however carefully it might be framed, it could not meet the views of every one on a matter touching so many interests, and concerning which there are differences of opinion on matters of detail even amongst those who agree on the main principles. But, although we recognize that the Government is justified in adopting its present course, it is to be hoped that this Bill will not be in any way accepted as a precedent for future legislation, or considered as more than a stopgap. We know by experience what are the evils which result from piecemeal legislation on this subject, and if the existing law is merely to be patched up first in one place and then in another, as opportunity offers or emergency requires, it had better be left alone altogether. What is required is a measure which shall collect the whole of the existing law into one Act, modifying and correct-

ing it where necessary, but in any case putting an end to the present state of confusion. That this can be done there is no doubt—indeed it has been practically done in the Bill prepared by the Incorporated Society of Authors—and that it should be done nobody acquainted with the matter will attempt to deny.

The present Bill merely authorizes Her Majesty to exercise the powers given to her by the previous International Copyright Acts for the purpose of joining the Copyright Union, and repeals those provisions of the former Acts which are inconsistent with the conclusions of the Berne Conference. These principally refer to registration and deposit, formalities which are no longer to be required for foreign works. With respect to translations, the author is to enjoy the exclusive right for the full period of copyright, provided only that he publish a translation within ten years from the publication of the original work. This is great extension of the present right, and we cannot help thinking that it is more than is required. The period named by the Berne Conference as that during which the exclusive right of translation should be reserved to the author was ten years only, and in a former article we gave our reasons for thinking that this limitation was advisable in the interests of the public. No doubt it may be said that if this country joins the Copyright Union, any limitation of the rights of foreign authors will have to be applied to native authors as well. But the native author would lose by the extension of the rights of foreigners in this direction as much as he would gain by the extension of his own; and in any case a fair balance should be struck between the rights of authors, whether native or foreign, and the needs of the public. The only other point in this part of the Bill which seems to call for special notice is the clause giving it a retrospective effect. Foreign works produced before as well as after the date of any Order in Council will be protected if they still enjoy copyright in their own country. This principle was recommended by the Berne Conference; and as the protection will not prevent the sale of copies made, or in any way apply to anything done, before the date of the Order in Council, it does not seem that any real hardship will be inflicted. But the clause will no doubt raise considerable opposition amongst publishers, especially publishers of music, who deal extensively in foreign works.

Besides the international question the Bill has one or two clauses on colonial copyright, the most important point being that the protection of the Copyright Acts is extended to works first produced in the colonies. This was recommended by the Royal Commission, and is a step in the right direction. The real difficulty, however, as to the supply of literature for the colonies and the admission of foreign reprints is not touched; indeed, the provision in the Bill that the International Copyright Acts are to apply to all the colonies not expressly excluded by any Order in Council would only seem to make the matter worse. We believe, however, that the colonial authorities were consulted before this clause was brought forward, and it is to be hoped that by the time the complete Copyright Bill is introduced a satisfactory solution of the whole difficulty will have been arrived at.

As we take it for granted that this measure is only a temporary one, which will be repealed when the whole subject is dealt with, it would be idle to enter into a more minute criticism of its details. It seems unfortunate that it should be necessary to add another item to the confused mass of legislation on copyright; but as this necessity is caused by the formation of the International Copyright Union, and by the prospect of establishing the rights of English authors in the United States, it can hardly be regretted. The measure dealing with the entire subject is only postponed for a time, and meanwhile authors may congratulate themselves on the advance

which has been made towards a proper recognition of their rights both at home and abroad.

## THE 'DIES IRÆ' MANTUAN TEXT.

Treneglos, Kenwyn, Truro.

IN the course of the study which I have endeavoured to make, now since 1878, of the 'Dies Iræ' and its English versions, my attention has been of late devoted to that form of the text known as the Mantuan Marble. The results at which I have arrived puzzle me very much, and induce me to ask the favour of the editor of the *Athenæum* to be allowed to consult his correspondents. But before shortly putting down these results, it is right I should give my thanks to Mr. Orby Shipley, who has kindly made those researches in the British Museum which distance and other reasons have hindered me from making, and also to Mr. W. T. Brooke.

1. It is hardly necessary, perhaps, except for the completeness of this paper in itself, to preface that the Mantuan Marble, as hitherto known, is an addition of four stanzas prefixed to the common or Missal text of the 'Dies Iræ,' and a substitution of a new one for the seventeenth and last, excluding the Requiem, making thus twenty-one stanzas instead of the seventeen, or with the Requiem eighteen, which are commonly known; and that it takes its name from its supposed source, a marble slab in the church of St. Francis at Mantua. Nor is it necessary to print the stanzas at length; they may be found in Daniel's 'Thesaurus Hymnologicus,' ii. 163.

2. As far as has yet been ascertained they first appear in the 'Variorum in Europa Itinerum Deliciae' of Nathan Chytræus, first edition, 1594, p. 186, where they are found under a title "Mantuanæ," sub-title "Inscriptiones Mantuanæ," and immediate heading "In D. Francisci" (sic). With this agrees verbatim the third edition of Chytræus, 1606, which is also in the British Museum Library; the only difference is in the smaller type, and the reference is therefore earlier in the volume, to p. 140.

3. We next find them in a 'Florilegium Magnum,' printed at Frankfurt-on-the-Maine, 1621, p. 1562, where they have no title or mention of Mantua whatever (Daniel, ii. 118, note).

4. And next in a collection of hymns by Luther and others, printed at Königsberg, 1650, where they are stated to be "bei einem Crucifix" (Mohnike's 'Kirchen und Literaturhistorische Studien,' 1824, p. 44, quoted by Daniel as above).

5. A MS. copy of them also exists, dated 1676, made by Christian Ehrenfried Charisius, a burgermeister of Stralsund, part of a collection called 'Thoughts on Death,' and entitled 'Meditatio vetusta et venusta de novissimo judicio quæ Mantuæ in sede S. Francisci in marmore legitur.' This was in 1824 in Mohnike's possession, and printed by him in the work above mentioned (4). Being then unacquainted with Chytræus, he states that Charisius himself had not visited Italy, but thinks that Nicholas von Elver, another burgermeister, may have made the copy some years before. In Mohnike's second edition, 1836, he makes the more probable supposition that Chytræus was the source. Daniel, however, calls it "clearer than meridian light" that Charisius copied from the 'Florilegium' (3); but if so Charisius's title is almost impossible to account for, since Daniel himself states that the 'Florilegium' has no reference to Mantua.

6. So far we have little real difficulty; but the Mantuan text next appears in England, in two long-forgotten religious periodicals, and with strange peculiarities. The first of these references I owe to Mr. Brooke; it is to the *Christian's Magazine*, August, 1760. Here we have the text entitled (the differences from Charisius's title are shown by change of type) 'Meditatio vetusta ac venusta quæ Mantuæ in sede D. Francisci sub pictura extremi judicii legitur,' and prefaced by its contributor to the

effect that it was faithfully copied by a Saxon nobleman from a church at Mantua. At first sight we might suppose the Saxon nobleman to be Chytræus; but the title is not his, and it is most unlikely that it was given by the correspondent of the magazine; it differs again essentially from that of Charisius; and further still the text is supplemented, after the last stanza of Chytræus, with the last of the Missal text, "Oro supplex et acclinia." The *Orthodox Churchman's Magazine*, March, 1806, agrees almost word for word, in all likelihood having copied the older article; a few verbal differences may be supposed mistakes of transcription.

7. But when reference is made to the 'Monumentorum Italiae Libri Quatuor' of Laurentius Schraderus, 1592, the matter becomes very much complicated, indeed. Here, at fol. 336b, is found, under a section headed "Mantua," and under the title and motto "In Aede D. Francisci; Domine ecce quem amas infirmatur," the latter part only of the 'Dies Ire,' beginning "Rex tremende majestatis," and ending with the Requiem, without any of the peculiarities which have been hitherto discussed.

8. That no inscription of the kind now exists at Mantua is certain. A letter of inquiry was addressed thither by me, and most kindly answered by Father Narcisso Bonazzi, Maestro di Capella to the bishop, that the church has been desecrated since 1811, and no trace of the slab can be found either in the other churches where the monuments were placed, or in the museums of the city. The difficult questions which arise can therefore have at present no direct solution; they are these: (a) Since both Schraderus and Chytræus purport to give the inscription, were there two, or which is genuine? (b) What sources have the texts of Charisius and the magazine of 1760? (c) How can we account for the addition by the latter of the Missal stanza "Oro supplex?"

9. I can only answer these questions in a very poor way, and greatly by guesswork. To (a), indeed, it seems as if we must say at once that there were two totally distinct inscriptions, since each has every appearance of genuineness; and though the two different descriptions "bei einem Crucifix" and "sub pictura extremi judicii" appear to have both attached themselves to the text of Chytræus, still the fact that there are two, so far as it goes, is in favour of this idea. Once I had a wild notion that perhaps Schraderus gave the real inscription, and Chytræus had himself composed his text, exactly as it is known that Felix Hammerlein added to the end of the sequence. But there is as good as no evidence of this; all I had to go upon was the seeming greater formality of Schraderus's work as a professed collection of epitaphs, Chytræus's being a 'Delights of Various Journeys,' and also the fact that Chytræus is, or more probably was, known as a Latin poet (see Moreri's 'Dictionary'). However, the former idea, on an examination of the works, appears to have no foundation except in the titles; Chytræus states plainly enough that his text is a Mantuan inscription, and we have no right to impeach his veracity ungrounded. (b) Charisius, as above said, can hardly have copied from the 'Florilegium'; from Chytræus it is possible he may, and have added his own title; but since the magazine text has a different title (which it is inconceivable can be simply the contributor's), and also adds another stanza, I would rather think that there is a third source, as yet unknown, from which, perhaps, both texts are taken. In this case the magazine title is probably the original one, and was altered by Charisius; it has a greater air of originality about it, and perhaps a more Catholic tone, which may account for the change made by Charisius, doubtless a Protestant; certainly "Novissimum judicium" is Catholic Latin, but the former word is also classical. (c) then is already answered; if a third source existed, it must have contained the Missal stanza; and if

Charisius, copying this, collated his copy with Chytræus, he may have omitted it on that authority. The existence of this third source is, perhaps, to some extent corroborated by the ungrammatical heading of Chytræus (2), "In D. Francisci," as if it were a hasty and careless shortening of a longer title. I venture to prophesy that if it is ever found, it will be in the Saxon nobleman of (6). Can he have been the Nicholas von Elver of Mohnike's conjecture (5)?

C. F. S. WARREN, M.A.

#### THE SPRING PUBLISHING SEASON.

THE Society for Promoting Christian Knowledge will publish in a few days the following works: 'Man and his Handiwork,' by the Rev. J. G. Wood, 'Our Island Continent: a Naturalist's Holiday in Australia,' by Prof. J. E. Taylor, F.L.S., 'The Pilgrim at Home,' by E. Walford, 'The Ethics of Aristotle,' by Rev. J. Gregory Smith, M.A., 'A Charge Fulfilled,' by Mrs. Molesworth, the Photo-relievo Map of Scotland, No. 3, and the Photo-relievo Map of England, No. 1, a Bible History in Persian, and the Book of Common Prayer in Urdu (roman character). The Society is also going to publish a series of penny stories, which will begin on May 1st with a tale entitled 'Three Times Tried,' by Mr. B. L. Farjeon.

#### PROF. JEBB'S 'ŒDIPUS TYRANNUS.'

A REVIEWER in the *Athenæum* of April 17th, noticing my school edition (abridged from the larger edition) of the 'Œdipus Tyrannus,' says: "Dr. Heinrich Schmidt's theories are still sub judice as to many important points, and Prof. Jebb's capacity for estimating their value may be gauged with tolerable accuracy by observing that he has evolved two mathematical ratios out of the dots of three diacritical marks, thus: 'In ordinary choric rhythm, the ictus of arsis is to that of thesis as 3 to 1 (i.e.): when in logædic, as 3 to 2 (i.e.).' (p. xxiv). The reviewer has made the sentence ungrammatical by suppressing its first four words, "When chorees are arranged."

The statement which the reviewer supposes to be mine is Dr. Schmidt's own. It will be found, in effect, at p. 43 of 'Rhythmic and Metric,' the English version of his 'Leitfaden.' There are only two "marks" in question, ~ and ^ . The dots refer to strength of tone, or ictus, while ~ and ^ refer to quantity. The quantitative ratio of ~ to ^ is constant, viz., 2 : 1. But the strength of tone, or ictus, on the long syllable, relatively to that on the short, varies with the character of the rhythm in which the syllables occur.

R. C. JEBB.

\* \* Our three diacritical marks are the three marks which Dr. Schmidt has used to distinguish the difference of the ictus relations of the choree in choreic and logædic rhythm. This is perfectly intelligible in our context, though our use of the word "diacritical" is, perhaps, novel. The mathematical ratios "3 to 1" and "3 to 2" are not to be found, even in effect, at p. 43 of the English version of Dr. Schmidt's 'Leitfaden.' The introduction of these mathematical ratios into the question of ictus relations spoils Dr. Schmidt's account of the matter.

#### MR. SAMPSON LOW.

IN Mr. Sampson Low we have lost the "Father of the Trade," the only English publisher, we believe, who in 1886 could boast that he belonged to the last century. His father, also named Sampson Low, was a bookseller in Berwick Street, Soho, then a well-to-do quarter, and died in the year 1800, three years after his son was born. Young Low served a short apprenticeship to Mr. Lionel Booth, who kept the well-known library; and, after a few years spent in the house of Messrs. Longman & Co., he began business in 1819 in Lamb's Conduit Street as a librarian and publisher.

In those days Lamb's Conduit Street was in the centre of a district inhabited by wealthy people, and for several years Mr. Low's reading-room was the resort of many literary men, lawyers, and politicians. He did not publish much, but what he did produce was done with excellent taste. A specimen of his work may be found in 'The Iris: a Literary and Religious Offering,' edited by the Rev. Thomas Dale, afterwards Vicar of St. Pancras, and issued in 1830. The little volume contains eleven steel engravings, after the old masters, by the best engravers of the day, and seems to have been intended as an annual; but the experiment probably was too costly to prove remunerative, and it does not appear to have been repeated. Sampson Low, always an active and popular member of the trade, was secretary to the Association for the protection of retail booksellers against under-sellers, and to him used to come every bookseller in London to obtain a protection ticket for his collecting book; for without the exhibition of this ticket no collector could obtain the books of any publisher belonging to the Association. The Association came suddenly to an end in 1852 (see *Athenæum*, Nos. 1282 and 1283).

In 1837 Sampson Low, in connexion with a committee of fourteen of the leading publishers, started the *Publishers' Circular*, by which his name will be best remembered in the annals of bookselling. Of that committee only one member survives, Mr. R. B. Seeley. On the issue of the thousandth number of the *Publishers' Circular*, May 16th, 1879, its founder gave a short account of its origin and history, from which we may quote the following: "Its fortnightly lists have formed the basis of separate annual catalogues which give in one alphabet, and also in special index form, the literary product of each year, whilst these again have furnished the material for the British and English Catalogues, in five volumes—now comprised in four volumes, viz., two volumes of alphabet and two volumes of index—which furnish titles and dates of publication of all the works recorded, both in alphabetical order and index of subjects. This *Circular* and these Catalogues have been issued under the superintendence and anxious care of the one same editor, who, however conscious he may be of the many imperfections which may be regarded as almost inseparable from such productions, yet naturally looks back with no small degree of satisfaction and pleasure on the work which in God's providence he has been permitted for so long a period to carry on." It is not too much to say that every title in these volumes passed under his own supervision, and a very large proportion of them were written out by himself at odd times, and were not allowed to interfere with his regular business.

About the year 1844 Mr. Low became acquainted with the late Fletcher Harper, of New York, an acquaintance which resulted in his becoming the literary agent of the Harpers, and the connexion lasted for over forty years. This connexion was the foundation of the large dealings with America which gave a distinct cachet to his firm, and more than anything else contributed to lay the foundations of its prosperity. In 1848, owing to the increase of his business with the States, he opened, in conjunction with his son, a third Sampson, an office in Fleet Street, and in 1852 they removed to 47, Ludgate Hill, where, in 1856, Mr. E. Marston joined them as partner, and where their business assumed the large proportions which have ever since distinguished it. Three years later the Chatham and Dover Railway Company drove them to a more roomy house in the same thoroughfare, and when it in its turn was demolished they went back to Fleet Street, and settled in Crown Buildings in 1867.

In 1871 Mr. Low lost his elder son, Sampson, an extremely clever man, who had done much to raise the firm, and ten years later his second son, William, and in the same year (1881) he had the



crowning grief of losing his wife, within a month of the anticipated celebration of their "diamond wedding."

Mr. Sampson Low was a man of extraordinary zeal and untiring energy, and did not by any means confine his activity to his business. He was mainly instrumental, in connexion with his elder son, in establishing the Royal Society for the Protection of Life from Fire—a society which flourished and did good service for many years in the saving of life till it was taken over by the Board of Works and incorporated with the London Fire Brigade. Oftentimes during his connexion with that society, after laborious days, Mr. Low used to spend a great part of the night in attending fires, or in rushing round to see that the escape men were wide awake and on the alert.

Mr. Low retired from business eleven years ago, disposing of his interest in it to the present firm, which now comprises Mr. E. Marston, Mr. S. W. Searle, Mr. W. J. Rivington, and Mr. R. B. Marston. He retained his energies till almost at the last, taking part in a fishing expedition to Dovedale at the age of eighty-seven, an expedition which found its historian in a younger publisher. He had long lived in Mecklenburg Square, close to the site of his first shop, and there he died on April 16th, liked and respected by all who knew him for his amiable and generous disposition.

### Literary Gossip.

THE article on Matthew Paris in the current number of the *Quarterly Review* is said to be from the pen of Dr. Jessopp.

'DAGONET THE JESTER,' a story which we reviewed a fortnight ago, is understood to be written by Mr. Malcolm Macmillan, eldest son of the well-known publisher.

UNDER the title of 'India Revisited,' Messrs. Trübner & Co. will shortly publish—with additions descriptive and poetical—the letters which Mr. Edwin Arnold contributed to the *Daily Telegraph* during his recent journey in India and Ceylon. The work will be embellished with thirty-two illustrations from photographs selected by the author.

AN enthusiastic member of the Shelley Society, Mr. Thomas J. Wise, has caused to be reprinted, for the delectation of himself and a select circle of friends, the lines of Tennysonian blank verse which appeared in the *Saturday Review* on the occasion of the inauguration of the society. By dint of using thick Dutch handmade paper, and giving separate leaves to various fly-titles and to a certificate setting forth that thirty copies only are printed, and by dint of adding an editorial preface and such notes as so light a text could be got to carry, quite a presentable little book has been produced. Rumour assigns this *jeu d'esprit* to the pen of Mr. Andrew Lang.

THE next publication of the Shelley Society will be the promised cheap edition of 'The Cenci,' which is nearly ready. 'The Cenci' will be preceded by an introduction, written jointly by Mr. Alfred Forman and Mr. H. Buxton Forman, and the volume will also contain the 'Narrative of the Death of the Cenci Family,' and, by way of frontispiece, Mr. W. B. Scott's etching of the portrait of Beatrice attributed to Guido. The text of the tragedy is that of Mr. Buxton Forman's editions of Shelley's works. Mr. H. A. Jones, author of 'The Silver King,' will present a copy of the book to each of the less affluent London actors, for whom the

gallery at the Grand Theatre is to be reserved on the 7th of May, when the first performance takes place.

A "CARDINAL MANNING NUMBER" of *Merry England* will be issued in May. It will consist of an account of 'The Event of Passion Sunday, 1851,' his Eminence's reception into the Roman Church; 'The Letters of Thirty-five Years'; and 'The Landmarks of a Lifetime.' Accompanying the text will be portraits of the Cardinal when he was six years old; when he was Archdeacon of Chichester; and as he is now, "at home," "in the pulpit," and "at the Royal Commission"; also a facsimile letter.

MR. W. O. HUGHES HUGHES has already received sufficient subscriptions to ensure the publication of his work on the register of Tonbridge School from 1825 to the present time. It has been decided to add a list of "old boys," including the Smythe and other exhibitors, collected from the Court Books of the Skinners' Company. As the work will only be issued to subscribers, any additional names should be sent at once to Rose Villa, Tonbridge. The volume will be ready by Christmas.

THE fifth volume of the Pipe Roll Society's publications, being the Great Roll of the eighth year of Henry II. (A.D. 1161-62), is nearly ready to be issued. The text of the sixth volume is also in type, so that by the end of its third financial year the society will only be one volume behind. This arrear of work will be easily dealt with in the fourth year. Private subscriptions come in steadily, but more libraries are wanted, to ensure that the historical information now published for the first time should be readily accessible to all students.

MRS. HAWES gives the result of her experiences of flower-growing in town in a shilling illustrated manual now issuing from the Leadenhall Press, entitled 'Rus in Urbe; or, Flowers that Thrive in London Gardens and Smoky Towns.'

THE *Publishers' Circular* announces the death of Mr. Jura, the well-known bookseller of Capetown. Mr. Jura was of Danish extraction, but was born on March 23rd, 1823, in the Netherlands, at Zalt Bommel, Guelderland. He was bred an advocate, but in 1853 he quitted the Netherlands for the Cape Colony, and he began business as a bookseller at Capetown. Not satisfied with being a bookseller only, he also became a publisher; and to him are due some excellent publications relating to the history, geography, and topography of the colony. Mr. Jura died at Chiswick on the 7th of April after a long and painful illness.

MR. FITZGERALD MOLLOY's paper on 'Nell Gwynn, Player and Courtier,' which will appear in the May number of the *English Illustrated Magazine*, will contain a letter, heretofore unprinted, addressed by Nell to James II.

SIR THOMAS BAKER, of Manchester, died on Saturday last in the seventy-sixth year of his age. He was an active promoter of literature and art, and especially devoted his energies to the development of the free libraries in Manchester. He was the author of 'Memorials of a Dissenting Chapel,' which gave a sketch of Nonconformity in Manchester.

A BRANCH of the English Goethe Society is in course of formation in Manchester. A meeting was held at Owens College on Saturday last, when a resolution was passed expressing the desirability of carrying out the object, and a committee was appointed.

EDWARD COLLIN, the well-known friend of Hans Christian Andersen, died at Copenhagen on the 12th inst., at the age of seventy-eight. Collin was for forty years a prominent civil servant, but he found time not merely to cultivate the friendship of all the leaders of Danish literature, but to write some charming books himself. 'Anonyms and Pseudonyms' and 'Andersen and the House of Collin' are the best known of his volumes. His death removes a central figure from the literary and musical world of Copenhagen. He was permanent secretary of the Finance Department from 1848 till his retirement in 1865.

AN English translation of 'Die Familie Buchholz,' which is the book of the day in Berlin, and is just entering on its fiftieth edition, is in preparation by arrangement with the German publishers. It will be translated by Miss D. Schmitz, and published by Messrs. Bell.

PROF. SOCIN, of Tübingen, and Prof. Smend, of Bäle, have just minutely examined the text of the Mesha inscription upon the original stone, which is now in the Louvre. It seems that the two savants have found many important readings by which doubtful words of the inscription can be explained satisfactorily.

THE jubilee of the *Philadelphia Ledger* was celebrated on the 25th of March, and to commemorate the event Mr. Childs issued a facsimile of the first number, a neatly printed sheet of four pages, measuring as folded 11 in. broad by 15½ in. long, price one cent.

MR. A. N. WOLLASTON has nearly ready for publication a concise account of Mohammed and his religion. The publishers will be Messrs. W. H. Allen & Co.

THE death is announced of M. Gabriel Charmes, the well-known French publicist.

'THE GREAT STORM' is the title of a poetical composition (extending to 185 lines) which the author of 'Lorna Doone' will contribute to the May number of Mr. Heath's new threepenny pictorial review, *Illustrations*.

THE *Times* obituary records the death of Canon Ormsby, F.S.A. He was the author of 'Sketches of Durham,' and edited for the Surtees Society 'The Remains of Denis Granville, D.D., Dean of Durham,' and the 'Correspondence of John Cosin, D.D., Lord Bishop of Durham.'

THE University of Heidelberg intends on the occasion of its fifth centenary to publish a newspaper recording the festivities. It will be edited by Hofrath Bartsch, and there will be twelve numbers. It is to bear the title of *Ruperto-Carola*.

MESSRS. CASSELL & Co. will publish next month the first part of a new serial entitled 'The Life and Times of Queen Victoria.'

MR. ED. HERON-ALLEN is going to follow his 'Manual of Cheiroscopy' with a work entitled 'The Science of the Hand.' It will be published by Messrs. Ward & Lock.

THE new edition of 'The Imperial Gazetteer of India' will consist of fourteen

volumes, instead of twelve as originally estimated. The first eight volumes are almost ready for delivery to subscribers.

THE Reports on Public Instruction in Bengal and the North-Western Provinces for the year 1884-5 show considerable difference in the state of education in the two lieutenant-governorships. Though the population of Bengal exceeds that of the North-Western Provinces only in the ratio of three to two, the number of pupils in the schools of the former was 1,442,841, while in those of the latter the number was but 242,831. Bengal, however, is still backward as compared with European countries, only twenty-seven per cent. of its population of a school-going age being under instruction. In the North-Western Provinces but one boy out of every nine of the population and one girl out of 170 are at school. On the other hand, the educational expenditure in Bengal was small in proportion, being only seventy-eight lakhs of rupees compared with about thirty lakhs in the North-Western Provinces.

### SCIENCE

*The Lake Dwellings of Ireland; or, Ancient Lacustrine Habitations of Erin, commonly called Crannogs.* By W. G. Wood-Martin, M.R.I.A. (Dublin, Hodges, Figgis & Co.; London, Longmans & Co.)

WHAT the late Dr. Keller did many years ago for the pile-buildings of the Swiss lakes, what Dr. Munro has recently done for the lacustrine habitations of Scotland, Col. Wood-Martin has attempted for the lake-dwellings of Ireland. From notices scattered through the *Transactions* of various archaeological societies and elsewhere he has gathered up all that has been written on the subject of Irish crannogs; this material he has subjected to careful analysis, and has thrown his results into a connected and readable form. The literary style is in places a little too florid to be pleasing, and the author has an unfortunate weakness for introducing scraps of poetry, especially in the early part of his book; but on the whole he has produced a valuable compilation. It is true his readers could dispense with the first page or two on Genesis and geology; but when the author gets over his introduction and strikes well into the heart of his subject he gives a substantial mass of information for which all archaeologists should be grateful. Col. Wood-Martin's volume is, indeed, likely to remain for a long time an acknowledged work of reference on its special topic.

It is curious to note that the Irish lake-dwellings were known to antiquaries long before attention was called to similar structures on the Continent. As far back as 1840 the late Sir William Wilde described a lacustrine habitation at Lagore, in co. Meath, and others were soon afterwards discovered in various parts of Ireland. Unfortunately, however, a notion got abroad that these structures were not of very high antiquity. Wilde himself referred them to periods between the ninth and seventeenth centuries—an opinion which came to be pretty generally accepted by Irish archaeologists. No wonder, then, that English antiquaries rushed off to the Swiss lakes to explore the

lake-dwellings of prehistoric man, while they neglected similar remains much nearer home, though these have since turned out to be equally interesting. It is true that the Irish crannogs continued to be resorted to, in troublous times, even down to the seventeenth century, just as certain caves have been used as places of refuge in comparatively modern times. But, on the other hand, if we seek to trace the early history of these Irish lake-dwellings, we soon find ourselves wandering beyond the range of written records. Col. Wood-Martin, too cautious to commit himself to any definite opinion as to the date of their origin, remarks, with some vagueness, that "the weight of evidence seems to indicate that these constructions were of all ages, some being very ancient."

There appears to be no doubt that the erection of habitations in the midst of water was originally due, in Ireland as elsewhere, to the desire for protection. In primitive times a habitation on water would obviously be more secure from the attack of enemies than a dwelling-place on land. Yet the lacustrine structures were not, as has often been asserted, mere places of retreat to be used when danger threatened. Whatever may have been the case in later days, the evidence is overwhelming that in early times they were certainly used as places of habitual abode. So eminent an authority as Keller expressed the opinion that while the Swiss lake-dwellings were permanently inhabited, the crannogs of Ireland and Scotland were simply isolated strongholds, whither the chieftains resorted, with their families and property, for shelter and defence. Such a conclusion is clearly negatived, so far as Ireland is concerned, by the long catalogue of objects described by Col. Wood-Martin as having been discovered in lakes and bogs on the sites of these ancient stations. Long continued residence is surely suggested by the enormous quantities of bones, found in piles or kitchen middens, representing the food of the occupants; by the general presence of a hearth for cooking and of spindle-whorls for spinning; by the occurrence of household gear and various objects of adornment and even of amusement. Moreover many of the buildings offer evidence of having been destroyed by fire and rebuilt again and again, thus showing that the occupants clung with persistency to their island homes. Finally, they were constructed with an amount of labour and an expenditure of time hardly likely to have been spent on the erection of places of temporary refuge.

And what was the mode of construction? So far as can be judged, it was in most cases something of this kind. Stakes were first driven into the bottom of the lake, so as to form a circle from 60 ft. to 80 ft. in diameter, and the interior of this circular area was then filled in with branches of trees and bracken, with stone and gravel and clay. In order to bind the mass together, or to act as stays to the walls, piles were driven in here and there, and in some cases an inner circle of stakes served to consolidate the substructure. Layers of round logs were laid horizontally on the foundation, and kept in place by stones and by being mortised into the upright piles. More

timber was added until a firm platform arose above the level of the water, and on this stage the dwellings were erected. These were generally huts built of logs or with wattle walls, each having at least one flag-stone in the interior to serve as a hearth. The upper ends of the outer range of piles formed a stockade, or palisading, to defend the artificial islet, and approach was effected either by a stone causeway or by a timber gangway on piles, while in some cases the station was completely insulated, and reached only by means of dug-out canoes.

From this description it will be seen that the Irish type of structure resembles that of the "fascine dwellings" of the Swiss lakes rather than the ordinary type of *Pfahlbauten*, in which the huts were erected on a platform elevated on piles at a greater or less height above the level of the water.

From the numerous localities in Ireland which bear names embodying the word "crannog," it may be inferred that lakes or swamps with artificial islands were very frequent. Col. Wood-Martin records the existence of 221 crannogs in Ireland, yet these ascertained sites probably represent but a mere fraction of the multitude that formerly existed. The crannogs are most numerous in the province of Ulster, where 124 are known. In connexion with their geographical distribution, it is interesting to note that of the fifty-three well-authenticated lake-dwellings cited by Dr. Munro as having been recognized in Scotland, the greater number occur in the south-west, directly opposite to the district in North-Eastern Ireland which contains the majority of Irish crannogs. Probably in both islands these structures were erected by the same race.

Col. Wood-Martin divides his work into two parts. The first is devoted to a discussion of the origin, construction, and civilization of the lacustrine habitations as illustrated by their remains and by the antiquities found in or around them. The second part deals with the structures in detail, the descriptions being here arranged in geographical order. The work forms a handsome volume, well printed, profusely illustrated, and supplied with a copious index. In closing it we echo the author's wish that it may be the means, directly or indirectly, of having the relics of these old Irish "water towns" systematically arranged in the new museum which is now in course of construction in Dublin.

### ASTRONOMICAL NOTES.

BARNARD'S comet is now situated between  $\gamma$  and  $\tau$  Andromedæ, and begins to move towards the south at the end of next week. Its apparent brightness will be greatest about the end of May.

Dr. S. Oppenheim, of Vienna, has published (*Ast. Nach.*, No. 2722) a new calculation of the orbit of Fabry's comet, including in the normal places results from observations up to the 28th of March. The elements agree closely with those which were calculated by M. Lebeuf, referred to in our "Notes" for the 27th ult. The comet was on the 23rd inst. very near the bright star  $\beta$  Andromedæ, and is now moving towards the constellation Aries. It is, of course, very low in the heavens whilst visible at night. Herr E. von Rebeur Paschwitz, observing it at Karlsruhe about half-past 3 o'clock on the morning of the 3rd inst., found it easily



visible to the naked eye as a nebulous-looking object. With a 6 inch telescope it presented a beautiful appearance, having a very bright nucleus, surrounded by a bright and symmetrically-shaped nebulous envelope, and a tail which under a small magnifying power appeared perfectly straight, and about 1' in length. Observing it at Harrow on the 9th inst. nearly an hour after midnight, Col. Tupman found it about equal in brightness to a star of the fifth magnitude. The tail was conspicuous, but narrow and straight, somewhat more than 3' in length. At the end of next week this comet will pass into the southern hemisphere. It will be at its greatest apparent brightness on the 30th inst.

Not content with having previously discovered fifty small planets, Dr. J. Palisa, of Vienna, has commenced the campaign this year by the discovery of four more, which will reckon in a general list as Nos. 254, 255, 256, and 257. The first two of these were discovered on the 31st of March, the other two on the 3rd and 5th of April respectively.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for December, January, and February. The first of these, which completes the fourteenth volume, contains (besides the title and index) Prof. Tacchini's observations of the solar spots, facule, and protuberances in the last quarter of 1885. The other two consist principally of papers (also by the editor, Prof. Tacchini) giving a systematic view of the heliographical latitudes of the solar spots, facule, protuberances, and metallic eruptions observed at Rome during that year. A *résumé* of the results of his observations of the solar phenomena generally for last year was given in the number of the *Comptes Rendus* for the 15th ult., and offers several points of interest, particularly as regards the different behaviour of sun-spots and protuberances or (as they are now usually called in England) prominences. The latter have shown little or no diminution in dimensions or frequency during 1885 as compared with the preceding year, but the spots and facule have considerably declined. The prominences are still detected in every heliographical latitude, extending to either pole, whilst the spots, facule, and metallic eruptions are confined almost entirely to latitudes lower, and principally to latitudes much lower, than 40°. Prof. Tacchini gives a table which shows that whilst all the solar phenomena are more prolific in the southern than in the northern hemisphere of the sun, the difference is much less marked in the case of the prominences than in those of the other phenomena; so that all the circumstances seem to point to there being a close connexion between the spots and facule and the metallic eruptions, of which the prominences are to a great extent independent.

#### ANTHROPOLOGICAL NOTES.

The Rev. W. C. Lukis's report to the Society of Antiquaries on the condition of some of the megalithic monuments of Scotland, Cumberland, and Westmoreland has been printed in the *Proceedings* of that society. He visited the Lincluden circle near Dumfries, which now consists of eleven stones, having formerly been twelve, the missing one having years ago been dropped into the waters of Cluden by a ploughman, whose master rated him for having removed a stone representing one of the twelve apostles, but was answered by the argument, "One of the apostles was a traitor; it's him I've taken away." The Glassel monument, in Kincardineshire, marked as a circle on the Ordnance map, consists of six stones only, enclosing a space 20 ft. by 7 ft. 6 in. Another at Craighead consists of four erect stones, distant from each other 22 ft. and 29 ft. respectively, "probably the remains of a ring of monoliths, formerly surrounding a cairn," round which the proprietor has built a wall to protect them from further injury by cattle. The monuments of Auchincorth led Mr. Lukis to the conclusion that it is as

much an error to describe the Scottish examples as "stone circles" as it would be to describe a tomb in a graveyard by the iron railing within which it is enclosed. The cairn which formed the sepulchral mound, and the materials of which have been carried away for building houses and walls, was the real monument, and the large stones, which could not be so easily removed and therefore remain, were merely the railing round it. In Cumberland Mr. Lukis visited "Long Meg and her Daughters," whom he found carefully safeguarded by the proprietor of the land, a gentleman not willing to hand over his responsibility and privilege in that respect to any Government department. Upon Long Meg's face are three cup-markings with concentric rings. In Westmoreland Mr. Lukis surveyed the stones at Shap, which he concludes to have been a necropolis extending over a considerable area.

The Rev. W. S. Calverley has communicated to the same society a drawing and description of a quadrangular stone from Isel, Cumberland, bearing on three of its sides respectively a fylfot, a trikele (one arm diverted) and a thunderbolt, and beneath each an S-shaped character, all carved in relief on panels, and resembling in character the work of early Christian monuments.

In the same publication is Major Cooper's report of excavations made early last year at Sheepwalk Hill, Bedfordshire, when female skeletons were discovered, with some objects of interest, including a small plain black urn, 5½ in. in diameter.

A skull has recently been obtained from Chalcayo, near Chosica, a mountain in Peru, and is now deposited in the National Museum at Washington, which exhibits a remarkable instance of post-mortem trephining. It belongs to the elongated Inca type, being 162 millimètres in length and 132 in breadth. The roundel was taken from the centre of the frontal bone, making an opening of about 2 in. by 2½ in. As described by Prof. Otis T. Mason, "the outline of the cutting is a polygon. Eight distinct furrows are visible upon the surface of the skull. The work seems to have been done in the most bungling manner. One furrow must have been cut across the space longitudinally, and the parts on either side of this main furrow were taken away piecemeal by a combination of furrows and fractures. At the extremity of some of the furrows scratches are visible, which seem to indicate that the bone was removed by means of a chipped stone implement." A considerable quantity of mummified skin still adheres to the bones, and Dr. Rosse reports that on removing a portion of this there was found in the anterior part of the sagittal suture a small opening, which may be the result of a contusion or of a former operation with a scraping trephine, or may be congenital. The cranial capacity is 1,330 cubic centimètres, the facial angle 77, the orbital index 946, the nasal index 315, the nasal spine being considerably warped towards the left; and the alveolar index is 950.

#### SOCIETIES.

ROYAL.—April 15.—Prof. Stokes, President, in the chair.—The following papers were read: 'Preliminary Notes on certain Zoological Observations made at Talisse Island, North Celebes,' by Dr. S. J. Hickson, and 'Dynamo-Electric Machines,' by Drs. J. and E. Hopkinson.—The Society adjourned over the Easter recess to Thursday, May 6th.

ASIATIC.—April 19.—Col. Yule, President, in the chair.—The Earl of Dufferin, Viceroy of India, and Mr. J. Scott, Judge of the High Court, Bombay, were elected Non-Resident Members; and Lieut. O. Wheeler a Resident Member.—Prof. Fritz Hommel read a paper 'On the Sumerian Language and its Affinities.' Premising that of all the known languages of the world, Sumerian may undoubtedly be considered the oldest, and explaining how our knowledge of it had been derived not only from inscriptions in pure Sumerian, but in bilingual incantations, hymns and psalms preserved in Semitic translations as well as in the original, the professor contended that the time had come when the true

position of this, the language of the founders of Babylonian civilization, might be definitely settled. On the first approaches of scholars to its investigation a certain character had been given to it under the term Turanian, but such location was insufficient without a definition of the particular group to which it belonged. Lenormant had declared for the Ugro-Finnic (Uralian); but his theory had been rejected by Dr. Donner, the eminent Ugro-Finnish scholar, and he (Prof. Hommel) would now endeavour to demonstrate, by phonology, grammar, syntax, and dictionary, the linguistic kinship to the Sumerian of the Turko-Mongolian—that branch of the Turanian which was geographically its nearest neighbour. Arguments on behalf of this view were, in the first instance, confined to the heads of phonology and dictionary, the illustrations given being considered to afford ample evidence in themselves that the two idioms were closely connected. The question of grammar was yet more fully entered into, and many remarkable instances adduced in support of the theory advanced, from nouns and pronouns and various parts of speech. One objection which presented itself in respect of verbal particles, which in Sumerian are prefixes, but suffixes in Turki, was met by the plea of antiquity: "It must be remembered that there is an interval of no less than 3,000 years between the latest Sumerian text and the oldest Turki document (the Ugurian Kudatku Bilik, circa 1050 A.D.), and if between the earliest and the latest Sumerian texts such changes in the syntax could take place as, e.g., *gar-ra-bi*, 'he made,' instead of Old Sum. *gar-ra* or *in-gar*, *an-gar*, *nin-gar*, &c., or *idi bar-mun-sib* for *igi mun-sib-bar*, lit. 'eye giving to him' (from *igi*, Neo-Sum. *idi*, 'eye,' and *bar*, 'to give'), it must be admitted that the placing of the verbal particles at the end instead of the beginning is a change not only possible, but to be expected."—A discussion followed, in which Messrs. Bertin, Hyde Clarke, and Strassmaier took part.—The President, in conclusion, after briefly remarking on one or two points which had attracted his attention in the paper, announced that the anniversary meeting of the Society (and dinner) would take place on Monday, the 17th of May.—Owing to the lateness of the hour it was found necessary to defer to a later occasion Mr. H. Cunyngame's paper 'On Education in Egypt.'

BRITISH ARCHEOLOGICAL ASSOCIATION.—April 7.—Mr. C. H. Compton in the chair.—Mr. C. Brent exhibited a fine Merovingian buckle with clasp, having ornamentation similar to some of the objects recently found at Taplow.—Mr. Loftus Brock described a series of coins of Antoninus Pius, found in London, with the figure of Britannia; on one of these, a new type, the figure represented clearly that of a female, and there is a trophy, a human head on a spear, by her side.—Mr. Roope exhibited a very good double-handled Etruscan vase.—The Rev. J. J. Daniell described the prehistoric monument recently discovered at Langley Burrell, and a plan was exhibited, showing the extent of the paved oval space, which is surrounded by a fosse.—Mr. R. Ferguson spoke of the radiating lines having some resemblance to the star tumuli of the north of England.—Mr. T. Blashill referred at length to the proposed restoration of Waltham Cross, and exhibited an elaborate series of plans prepared by Mr. Ponting. The whole of the stone used in the restoration of 1832 is found to be in a loose and crumbling condition, except the upper shaft, and it appears to be expedient, in consequence, to renew the whole. The original portions of the ancient works are not to be touched. The condition of the cross before 1832 was described, and the parts which were then removed were pointed out. At that time all the upper portion from the lower stage was removed. Much regret was expressed that the restoration carried out at so much expense such a short time ago, comparatively speaking, should have to be again restored.—Mr. R. Mann described some carefully prepared plans of further discoveries at the Roman baths at Bath. These consist of indications of a system of small or private baths of much interest. Unfortunately, a scheme for the extension of the modern buildings is under consideration which will have the result of causing the destruction of these remains, or nearly so.—A resolution of the Society was passed expressing objection to the proposed plans.—A paper was read by Mr. T. Morgan on a Roman monument found at Durham, figured by Bishop Gibson. It has the name Condante on it, and it was suggested that the altar-like form had been given to the monument by placing the upper part of an altar on what had been a Roman milestone, the distance of Piersebridge from Condante agreeing fairly well with Conleton.

NUMISMATIC.—April 15.—Dr. J. Evans in the chair.—Mr. Montagu exhibited a copy of a decadrachm of Syracuse executed by Benjamin Wyon at the age of nineteen, formerly the property of

Mr. R. Sainthill; also an Aberystwith shilling of Charles I. with a crown for mint-mark instead of the usual "open book." Mr. Montagu also showed a set of the English copper coinage of 1860, consisting of the penny, halfpenny, and farthing.—Mr. Evans exhibited a medal struck in commemoration of the coronation of Napoleon I. by the Pope at Paris on the 2nd of December, 1804. The inscription on the reverse is NAPOLEON SACRE A PARIS LE II. F. AN. XIII.—Mr. J. W. Trist exhibited and presented to the Society a modern impression in gold, probably from Becker's dies, of a ducat of the Florentine type of Charles Robert, King of Hungary, 1308-1342.—The Rev. G. F. Crowther exhibited a penny of William the Conqueror similar to 'Hawkins,' 234, with the moneyer's name LEIGTINO ON EO (York), and one of William II. with an uncertain legend.—Mr. W. A. Cotton exhibited a groat of Henry VIII.'s second coinage, with a rose for the mint-mark on the obverse and a lys on the reverse, and the blundered legend POSVI DEY ADIVTOE MEV.—Mr. Evans read a paper on a hoard of English coins found at Park Street, near St. Albans, on the 9th of February last. The hoard consisted of 221 pieces, and included rials and angels of Edward IV., and angels and half-angels of Henry VI. to Henry VIII. There were no coins of Edward V. and Richard III. The coins were concealed inside an oak beam, into which two circular holes had been bored by means of an auger. After making some interesting remarks on the numismatic importance of the hoard, Mr. Evans discussed the date of the deposit, which he fixed approximately to the year 1522 or 1523.—Mr. H. A. Grueber gave an account of three other recent hoards found at Isleworth, Brand End Farm (Lincolnshire), and Flamstead (Herts). The Isleworth hoard consisted of Anglo-Saxon pennies of Ethelred II., that of Brand End Farm of English silver coins ranging from Edward VI. to Charles I., 1643, and that of Flamstead of English gold and silver coins from Charles II. to George II., 1745.

**LINNEAN.**—April 15.—Mr. W. T. Thiselton Dyer, V.P., in the chair.—The auditors nominated were Messrs. J. Jenner-Weir and F. V. Dickens for the Fellows, and Messrs. T. Christy and F. B. Forbes for the Council.—Afterwards Mr. R. Connor was elected a Fellow.—Specimens of so-called madrepore marble from Iowa (U.S.), containing abundance of Stromatopora, were exhibited for Mr. G. A. Treadwell; and living examples of *Dendrobium densiflorum* and *D. suavisimum* were shown by Mr. E. A. Heath.—A paper was read 'On New African Genera and Species of Curculionidae,' by Mr. F. P. Pascoe. These were obtained from Mombasa, a missionary station north of Lake Nyassa; from Landana, a new settlement on the Congo; and Mayotte, one of the Comoro Islands off Madagascar. The author remarks that the inadequate descriptions, without any reference to affinities or diagnostic characters, given by some entomologists ought to be disapproved. The great diversity of appearance among the same genus of Curculionidae is somewhat remarkable; secondary characters, therefore, have to be taken into account, but these, after all, may be quite as natural. On the other hand, species exceedingly like each other in appearance are found to belong to widely different groups. For these and other reasons the correlation of characters is perplexing and definite classification difficult.—The third part of Mr. C. E. Broome's 'Fungi from Brisbane, Queensland,' was read in abstract.—Mr. E. F. Im Thurn then gave the gist of a long report on the plants collected by him during his recent ascent of Mount Roraima, British Guiana. Among these three new genera and fifty-four new species had been determined. The country of Guiana was described by him as consisting of three marked ascents, from the Atlantic on the east to the central tableland west. The group of vast sandstone columns, of which Roraima is the best known, really abut or overlap on to Brazil territory, and from their summit pour down streams which flow in diverse directions to feed the rivers Orinoco, Esequibo, and Amazon. Roraima is, therefore, a probable centre whence peculiar vegetable forms may have originated and distributed themselves over a wide area. Regarding the flora of Guiana as a whole, three distinct zones of vegetation may be distinguished: one the cultivated strip of coast land, another the forest which clothes the upward slopes of the country, and the third the high savannahs of the interior. Within each of these zones plant species are evenly distributed, though occasionally on the savannahs uniformity is interrupted by small tracts of peculiar vegetation. Sometimes these tracts are marked by the occurrence of only one peculiar species, "areas of localized species"; sometimes by a large number of peculiar species, "areas of distinct vegetation." These latter have notable representatives in the savannah above Karcem Fall and Roraima itself, where, so to say, the more common plant species are

excluded. This gives them quite a separate and independent botanical facies.

**INSTITUTION OF CIVIL ENGINEERS.**—April 20.—Sir F. Bramwell, President, in the chair.—A paper 'On Brickmaking,' by Mr. H. Ward, was read.

**MEETINGS FOR THE ENSUING WEEK.**  
FRI. Civil Engineers, 7½.—'Continuous Railway Brakes,' Mr. D. S. Capper (Students' Meeting).  
SAT. Royal Institution, 14.—Annual Meeting.  
SOCIETY OF ARTS, 8.—'Electricity,' Lecture III., Prof. G. Forbes.

### Science Gossip.

**THE Council of University College, Cardiff,** has presented a strongly supported memorial to the Lord President of the Council, urging the desirability of establishing a medical faculty and an engineering school at Cardiff in connexion with the University College.

**THE Royal Commission on Accidents in Mines,** having issued their report, have deposited in the Museum of Practical Geology in Jermyn Street the entire collection of miners' safety lamps which they have collected and examined. There are upwards of two hundred lamps in addition to those already exhibited in the Museum.

**THE Prussian Committee on Colliery Accidents** has just issued its report, accompanied by an atlas of sixty-six plates, showing on a large scale the construction of all the types of safety lamps. It is curious that this Prussian report should have been published so closely upon the publication of the English Commission.

**M. MARCEL DEPREZ** brought before the Académie des Sciences on March 22nd an ingenious instrument for reproducing at will an invariable quantity of electricity. It is a voltmeter hermetically sealed, and thus rendered independent of barometric or hygrometric fluctuations. The water decomposed by the current during each operation can be reconstituted afterwards by passing a spark between two wires sealed in the upper part of the tube.

**M. VOGEL** states in *Biedermann's Central Blatt* the very remarkable fact in relation to the chemical action of the solar rays, that chinchona trees growing in hothouses in Europe develop no quinine in their bark.

**DR. R. VON HELMHOLTZ** brought before the Royal Society of Berlin on the 5th of February his investigations into the tensions of vapour and the formation of cloud. He confirmed the statements of MM. Coulier and Aitken, that the formation of cloud in saturated air was induced solely by particles of dust. The finer and sparser were the dust particles, the slower was the cloud in forming itself in the vapour-saturated air. When the air was without dust particles the conditions under which it was possible for precipitate to occur were wanting. These results confirm the explanation given by Prof. Tyndall, that the sky was indebted for its blue colour to the particles floating in the air.

**DR. STUTZER**, of Bonn, states that the new sweet product from coal (*saccharin*), to which we alluded in our last, is benzoyl-sulphonic-imide, and that it is absolutely innocuous in the system.

### FINE ARTS

**ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.**—The HUNDRED and FIFTH EXHIBITION WILL OPEN ON MONDAY, May 3rd.—5, Pall Mall East.

ALFRED D. FRIPP, H.W.S. Secretary.

**ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS.** Piccadilly, W.—NOW OPEN From Nine till Six.—Admission, 1s.; Illustrated Catalogue, 1s.

ALFRED EVERILL, Secretary.

**ARUNDEL GALLERY EXHIBITION** of nearly TWO HUNDRED UNPUBLISHED WATER-COLOUR COPIES, on a Reduced Scale, from Old Italian Frescoes and other Paintings, arranged Chronologically and in Schools.

Open Daily from Ten till Five; Saturdays, Ten till Four.—Admission Free.  
Office of the Arundel Society, 19, St. James's Street, S.W.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 32, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

### RECENT PUBLICATIONS.

**Biographical Catalogue of the Portraits at Panshanger.** By Miss Mary Louisa Boyle. (Stock.)—Miss Boyle, who has already done good work in regard to the portraits at Longleat and Hinchinbrook, has compiled a similar volume on the much more valuable and numerous collection at Earl Cowper's seat. She omits, of course, all the pictures proper, not portraits, which adorn the famous mansion; yet a portly volume of five hundred pages has not sufficed to exhaust the biographical details which she has compiled from no very recondite sources, and she has not supplied notes on many likenesses which deserved them. In some cases she has been extremely liberal: for instance, the notice of Turenne extends to more than thirty pages, though it contains little that cannot be found in the ordinary handbooks; and although the portrait of the marshal is the famous Rembrandt which was at the Academy in 1881, this seems more than the subject required. The next entry in the Catalogue does not tell us who were the three archduchesses of Austria that Titian painted. The picture was at the Academy lately, and it is therefore surprising that Miss Boyle did not avail herself of what was written about it on that occasion, when remarks of historical as well as critical value were offered by more than one authority. We turn to the notice of 'A Head, by Himself,' of Van Dyck, and we find she has not employed the latest biographies to correct the errors and supply the omissions of those she has used. Still, if she has not cared to correct the blunders of her authorities nor to supply the gaps in their narratives, she has shown tact in penning biographies which are readable in themselves, and enriched with anecdotes giving glimpses of the characters and careers of men and women to live among whom is, as it has been rightly said, more or less of an education. To read such a book on a summer afternoon, while lounging in the galleries at Panshanger, and not to trouble oneself about the accuracy of the biographies or the histories of the pictures, or the countless details of the engravings made from them, and other matters which Miss Boyle could hardly be expected to care for, will, we hope, prove a delightful pastime to many. It takes the omnivorous student into noteworthy company. Here, for instance, are the Lords John and Bernard Stuart, sons of Esme, Duke of Richmond and Lennox, of whom Lord John was mortally wounded while leading a charge on the Parliament's troops at Cheriton Down, and buried in Christchurch, Oxford, near one of his brothers, killed at Edgehill, while Lord Bernard was slain on Rowton Heath, having escaped Cropredy Bridge and Naseby. Miss Boyle ought to have added to her notice that Lord Darnley has at Cobham a fine duplicate of this Van Dyck. She might have told us why Rachel (born De Ruigny), Countess of Southampton, was represented with her hand on a magnificent crystal sphere, and she has forgotten that at Holker there is a beautiful reduced version of this fine full-size picture. She omits the names of the engravers of these and other noble portraits, although some of the ablest hands were employed on the plates. The other Van Dycks include magnificent specimens, such as 'Lady Rich,' 'Philip, Lord Wharton,' 'Madame Kirk,' the 'Balbi Brothers,' the 'Marquez de Leganes,' and 'Elizabeth, Countess of Southampton.' We notice numerous errors of minor importance, which should be corrected in a second edition. Thus, Reynolds's father was not master of the Grammar School at Plymouth, and Samuel Reynolds 'who became identified with his great namesake, Sir Joshua,' was S. W. Reynolds, who was not only a fine engraver, as Miss Boyle knows, but a brilliant and sound landscape painter; 'Louise de la Querquaille' is not right; the fragment of the anecdote of Reynolds



given on p. 218 as to Johnson as a baby ought to have been completed by stating that not only did Sir Joshua promise to show what he thought the lexicographer was like before he was breeched, but he painted the satirical portrait which is now at Bowood and was cleverly engraved by M. Zobel. The next edition should contain an index and a list of painters.

*Robert Hancock and his Works.* By A. R. Ballantyne. Illustrated. (Chiswick Press.)—Robert Hancock's career interests artists because he was a leading engraver in the middle of the last century, a pupil of Ravenet, who profited by the Watteau-like tastes of his master, and imparted those qualities to many of the plates he engraved for the Worcester Porcelain Works, an establishment which became much and rightly renowned by his aid. Hancock, who was also employed at the Battersea as well as the Bow factories, engraved in a respectable manner after Sir Joshua Reynolds and Wright of Derby. His greatest claim to our gratitude is that he taught Val. Green to engrave in mezzotint. It was at Worcester Hancock and Green met; during their sojourn in the loyal city the latter wrote his 'History of Worcester,' 1764. The plates of this interesting work were produced by Hancock after Green's drawings. Hancock became a partner in the Porcelain Company, but, falling out with the other partners, he sold his share, although it seems to have been very profitable. He speculated in printing in Staffordshire, lost his savings through the failure of a bank, and was for years compelled to do all sorts of drudgery unworthy of his reputation and skill. In 1780 he was at Oldbury, near Birmingham, and much employed in engraving for booksellers in the latter place. He produced at this time many portraits in stipple, a process which Ryland, Sherwin, and others had already made popular. Portraiture was his last resource, and we find him settled at Bristol taking likenesses in crayons. At this date (1796) and place he produced those capital drawings of Coleridge, Southey, Lamb, and Wordsworth which are now in the National Portrait Gallery, and were engraved in Cottle's 'Early Recollections.' They are among the best likenesses of the authors which remain to us, and merely to have made them entitles Hancock to our gratitude and his works to our kindest consideration. They were engraved by R. Woodman, and are reproduced in this book. Bibliophiles have an interest in Hancock because he engraved the plates to Mark Noble's 'Memoirs of the Protectoral House of Cromwell,' the first and third editions, a book much abused by Carlyle. He likewise engraved plates for Hutton's 'History of Derby,' 1791. He subsequently went to the aid of Robert Sayer and Laurie & Whittle, of Fleet Street. Among the portraits he engraved after Reynolds were those of Lady Chambers (born Moore), wife of Sir William Chambers, and the notorious "Nancy Day," Lord Mount Edgumbe's mistress, who, to the surprise of man and woman kind, married Peter Fenhoulet, an Exon of the Guard, knighted, no one knew why, at the coronation of George III. Hancock engraved Wright's portrait of that eminent Worcester worthy R. Lovett (who appears in the act of reading his own 'Philosophical Essays'); James Wright, the painter's father, after Wright; Wesley, after J. Milles, a capital work, which satisfied the wishes of thousands for a likeness of the preacher; Woodward as Mercurio; and William Hough. The last named was the tutor of Master Betty, and merely because he had taught the "young Roscius," nothing would satisfy the public but his likeness. Whatever may be the debts of artists and book-lovers to Hancock for engraving and painting the portraits above named, and innumerable designs for the decoration of porcelain, it would be hard to persuade lovers of fine art proper that the world is equally obliged to the engraver who invented

(or rather is said to have invented) the craft of transfer printing on pottery and porcelain. About the commercial and industrial importance of that very simple device (an exactly analogous process was in vogue among children for centuries before) there cannot be two opinions. No collector of English "pots" will fail to be grateful to Mr. Ballantyne for his pains in preparing this useful and interesting book.

*A Short Study of Gothic Architecture.* By S. T. H. Parker. Illustrated. (Winsor & Newton.)—This is a handy book for those who desire to master the radical facts in the history of the development of Gothic architecture, and to become acquainted with its rudimentary principles. It is well illustrated, arranged in a compact manner, and clearly written. By its help the tourist may decide for himself on broad but sufficient grounds what are the significant and characteristic elements of any English mediæval building, its decorations, general composition, and date. Every student of mediæval design knows quite well that it is not always the largest or most pronounced feature of a Gothic work which is the truest exponent of its value and history. Ridiculous as is the popular confusion of ideas with regard to bigness and greatness, it is nowhere more mischievous than in respect to architectural design. Many a little church is a greater work of art than an abbey or a cathedral which is merely big. Our author's plan of dwelling on the leading features of each style is favourable to condensation as well as clearness of observation. He shows that the pointed arch was by no means the late invention some writers have supposed, but that it existed along with the semicircular arch in Byzantine buildings, in works of the eleventh century, and above all in the south of France and in Aquitaine. As a good instance of the right way of looking at this branch of his subject, it may be mentioned that he says, "Not whence, but why was the pointed arch introduced by the early Gothic builders? is the really important question." To this question these pages supply a satisfactory answer. Here and there the writer is a little timid, as when he declines to affirm that Germany has no real claim to the invention of Gothic design, and, again, when he says, "Even during the round-arch period there was a general striving after nobler dimensions, greater height, and richer ornament." It would admit of discussion whether the influence of the Cistercian Order, about the middle of the twelfth century, was so powerful as it is here assumed to have been in ensuring "the earliest appearance in this country [England] of the pointed arch." No doubt, however, it was very great. The full significance of Bede's assertion that the Saxon churches of Jarrow and Monkwearmouth were built "in the Roman manner" should have been explained. The writer is not quite up to the present state of knowledge when he refers to Parker's examples of Saxon work, the remains at Jarrow, Wearmouth, Ripon, Hexham, and Bradford-on-Avon, as all that is left. The statement, too, should have been qualified that "of the Saxon cathedrals no traces whatever remain."

*The Eumenides of Æschylus as performed by Members of the University at the Theatre Royal, Cambridge, December, 1885,* drawn and etched by R. Farren (Cambridge, Macmillan & Bowes), contains a series of large etchings neatly and elaborately rather than carefully and skilfully drawn. They hardly offer opportunities for design in the better sense of that term, and, even when energy and grace were attainable, there is much wanting which might have been secured. The best piece is the most difficult, although the most limited in its nature—we mean the medallion of Apollo, i.e., Mr. Pollock's very fine profile, treated as a gem. On the other hand, his figure is wooden, and it is difficult to think of the god holding his bow and arrow in so lifeless and amateur a manner

as the plate shows. Miss Case makes a better Athena, but her legs are very queerly delineated, and she has no figure. Remembering that Athena appeared before Paris, we cannot accept this version. To delineate the trial scene in the manner before us was very much like wasting a copper-plate.

*Guides du Collectionneur.—Dictionnaire des Marques et Monogrammes de Graveurs.* Par G. Duplessis et H. Bouchot. (Paris, Rouam.)—This little manual is one of the series of "Guides du Collectionneur," of which the 'Dictionnaire des Emaillieurs,' which we reviewed not long since, was the first instalment. It contains 2,500 signatures, from elaborate and apparently irresolvable monograms to elegant if sometimes fantastic ciphers, and simple sequences of initial letters uncombined and even unconnected with each other. For five francs the student may buy a volume which, although it may be improved, is a repository of knowledge which is difficult to acquire, and hard to retain in the memory because of its intricacy and the supreme need for perfect accuracy. It extends from "A." (Jost Amman) to "F. W. M." (F. W. Musculus). We have thus the alphabet as far as the end of F. It is rather unusual to find the signatures under the first letter, but it has a great advantage to dilettanti who want to identify marks they do not know. An index for cross-reference will, no doubt, enable the "collectionneur" to overcome any difficulties arising from the arrangement, and add greatly to the value of the work. The alphabets accepted are those of the signatures. Of this the reader must take special note, because, for example, six signatures of Jost Amman (there is still another, not given) occur on three separate pages. We miss the "E. L." of Edwin Landseer under E. Of course we find Camillo Procaccino's "Camillo" with the C's. The figured signatures much affected in Germany during the sixteenth century—as by the Master of the Apples, Quatre Pomme, the fox of De Vos, and other rebuses, as the artists of the Rat-trap, the Caduceus, the Bird, and their fellows—are to be given in the final volume of the 'Dictionnaire,' alphabetically under the initials of the names. Many artists—such as Albert Altdorfer, H. Aldegrever, Albert Dürer, A. Pond, A. Blootelingh, and Gaspard Oello—used more than one monogram, cipher, or series of letters as their signatures. These variants are generally given. Of course errors have crept in: thus we notice the signature of Arthur Pond (or Pondt, as given here) attached to the statement that he worked in London at the beginning of the eighteenth century—a statement repeated twice in reference to two of the artist's signatures, which are, we know not why, separated by the signatures of J. A. Prestel and A. François. The fact is that Pond was born about 1705, and spent much of his life in Florence, where he became acquainted with Sir Horace Mann, and through him with Walpole, and where, much to the delight of the owner of Strawberry Hill, he had the glory of engraving Masaccio. He was painted by Zoffani in the Grand Duke's Gallery with other artists and the Florentine cognoscenti. He himself was a painter, and others engraved after him. He died in 1758. His monogram is not well facsimiled here. Angelica Kauffman's name was not spelt with two n's, and she was born in 1740, not 1742. The "Chérub" of Cherubino Alberti, and his monogram of A. and B. surmounted by the little c, are given, but his bracketed C. and A. surmounted by B. is not here. H. Aldegrever's monogram of H. and A. enclosing G. is inserted, but not the same signature on the tablet with the date which varied, unless the rude combination, without the tablet and with the date "1541," which on p. 24 is given to a "graveur allemand, anonyme," be a variant of the same thing. Corbutt should hardly be called a "graveur en manière noire." Bearing in mind our recent

notice of fabricated nielli (*Athen.*, No. 3044), we are amused to find the C enclosing the crossed P of our friend "Peregrini da Cesena, nielleur italien du XV<sup>e</sup> Siècle." We look with interest for the remainder of this work.

*Les Inscriptions Phéniciennes du Temple de Seti à Abydos*, par M. J. et M. H. Derenbourg (Paris, Leroux), is a tirage à part from the new *Revue d'Assyriologie et d'Archéologie Orientale*, and contains transcriptions into Hebrew letters, translations, and explanations of sixty-one Phœnician inscriptions copied by Prof. Sayce from the graffiti in the temple of Seti I. Some of these have been already copied by Deveria and Brugsch, but Prof. Sayce has, fortunately, succeeded in making copies of them all. In matters of this sort we should much prefer photographic copies, for the sun cannot make mistakes, and frequently makes clear letters which are almost invisible to the naked eye. We are much indebted to Prof. Sayce for his incessant labours and time spent in gathering together all kinds of inscriptions, and to Messrs. Derenbourg for their learned explanations and translations of these fast perishing graffiti.

#### THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THIS exhibition contains considerably more than a thousand drawings, but the number of really good ones is not great. In fact, we think they are fewer in proportion than on previous occasions, while works of the first class are rarer than ever. But the real difficulty of doing justice to the Institute arises from the cleverness and attractiveness of the exhibition taken as a whole. Where most of the works are agreeable, and nothing else, the critic's task is much heavier than when some remarkable instances break the monotony of a bad exhibition. To praise, or even to name within reasonable limits of space, all the pretty, or even most of the charming, trifles in these galleries is out of the question. Nor is it incumbent on us to attempt it, seeing that they are precisely of the kind to please everybody. It is right, however, to admit that such a collection could not have been formed twenty years ago. This is comforting, even if masters are scarcer than ever. From the thousand and odd we shall choose about a score of the best, and, after writing of them in the order of the Catalogue, name the rest of those which the visitor ought not to leave unseen.

A good study of interior light and broad, soft local colour is combined with deft reading of character in Miss M. W. Freeman's "*Where's your Cap?*" (No. 4). Mr. H. D. Shepard's *Hide and Seek* (9) is a capital drawing of a room at Hampton Court, its heavy furniture and cedar panelling. It is rich, careful, and well lit.—Mr. J. R. Wells's *Travelling on the Doggerbank* (87), fishing-boats in a fresh breeze in bright sunlight, has vivid illumination and colour, which, although not too bright for nature, is too garish for harmony. A little self-restraint would much improve the artist's work and make a fine thing of this excellent picture, which is full of motion.—Mr. Terry's *Awakened Memories* (118) is a capital picture of interior light, broad, vigorous, and rich, distinguished by faithful reproduction of the texture of costume and furniture. An old woman, of somewhat dull aspect, sits musing over an opened Bible, the plates in which she has been showing to a child. The expression of the old woman's face is first rate. Modelled with care and drawn with knowledge, this picture deserves praise.—The energy, humour, and deft delineation of character shown in "*What's up?*" (139) the work of Mr. T. W. Coudery, render it worthy of a much better place. It depicts a row of children who have rushed to the parapet of the terrace in Trafalgar Square. The grimy and uncouth, but intelligent and vivacious street boys and girls stare with intense eagerness and curiosity, and make a laughable row, the truth of which cannot be denied. The line begins

with a stolid and meditative baby, whose nurse has set him down on the cold granite while she attends to the sensation of the hour; boys capped and capless and quaint guys of girls fill the row, which terminates in a black and white cockney dog, who is as inquisitive as any of his companions.

The *Tombola* (221) of M. L. da Rios owes a good deal to M. de Blaas. It is full of spirit, and frankly and fairly well drawn.—*Landing Sardines at Low Water* (338) is Mr. R. W. Macbeth's brilliant picture of a sunlit shore washed by a splendidly blue sea. Two bare-legged, handsome fisherwomen are wading towards the beach and bearing between them a basket full of little fish: a very luminous study in vivid blues and pure white, in which the ruddy and golden flesh of the waders, their citron and orange petticoats, and their deep blue gowns tell very effectively and harmoniously. It is one of the most acceptable and original works of the artist. The faces and actions could hardly be better.

An *Old Servant* (358), by Mr. W. Langley, is a solid, richly toned and tinted, and well-modelled head of a man, withered yet still ruddy, in a black cap. As clear, pure, and brilliant as a fresco, there is not much to find fault with in this excellent piece of work.—Mr. A. Rowe's *The Flower Garden, Penshurst* (409), a little narrow picture, has many charms of touch, warmth, colour, and taste. It is full of sunlight, and is very pretty indeed.—There is no prettiness, but plenty of energy and breadth, in Mr. Clausen's *The Mowers* (412), men in white blouses busily at work in softened sunlight. Though lacking purity, the picture shows good colour and is fresco-like.—The *Hoyden* (428) deserves praise for care, completeness, and neat execution rather than spontaneity or the naturalness and charm of the figure, which is too old to represent the subject gracefully, while the attitude has no grace. In solidity and tonality it is a complete picture, and much more delicately wrought than the painter, Mr. E. J. Gregory, generally cares to make his works. In this respect it is as much above his usual level as in design it is beneath it.—In the *Grubs and Butterflies* (534) of Mr. Staniland the humour is somewhat forced and crude. It shows the interior of an old naturalist's room, crammed with books, specimens, and bric-à-brac. He is examining some splendid butterflies through a hand glass, while his dainty daughter seems to be plighting her vows to a lover. The great wealth of Mr. Staniland's materials has oppressed him; he has not massed his wilderness of accessories in an artistic manner; his naturalist is deficient in good breeding, and looks like a portrait of a commonplace model. Admirable in parts, this picture is not worthy of the pains the clever artist has bestowed on it, chiefly because his types are rather ignoble and his general design lacks dignity and simplicity.

There is no want of dignity, simplicity, or grace in Mr. Fulleylove's stately view of *Hampton Court Palace* (574), which is treated exactly as such a thing should be. It is remarkable for sumptuous coloration and wealth of illumination, and depicts the great fountain, its graceful statues, the lines of solemn yews, and the ruddy front of the palace in sunlight. Numerous deftly introduced figures move in the light of a summer afternoon. This is one of Mr. Fulleylove's best works and deserves to be enjoyed.—There is more spirit than genuine humour in *The March Past* (593), Mr. Abbey's clever drawing of a small marine promenading on a terrace before an almshouse of red brick, and in view of a group of laughing women. The best portion is the laughing girl on our left. The little soldier, although quite true to nature, is almost a caricature; the *grande tenue* is so ridiculous as to lose the charm which belongs to grotesqueness. The draughtsmanship is of the best; the chiaros-

curo and coloration remind us of F. Walker, while the execution is not unlike Pinwell's; but it is more like nature, less mannered and artificial.—*Food for Powder* (614), by Mr. F. Dadd, has a good deal of true humour, and much character, of a rather superficial sort, but delineated with extreme vivacity and verisimilitude. The design is a little stagey. A small and withered postilion is offering himself as a recruit to a recruiting officer and his companions, who, with grog, dice, and pipes before them, are seated at a table in a country mansion. The handsome officer affects to be shortsighted, and, lolling back in his chair, scrutinizes the candidate at leisure through an eye-glass. A burly smith (?) and a flaxen-haired shepherd lad—the victim of some love episode—are likewise candidates for martial employment. All the standing figures are disproportionately long, but they are capably drawn and deftly, if not solidly modelled. One of the best points in the design is the shepherd's dog, who stands at his master's heel, and looks at the soldier with sharp attention.—*The St. Ives* (Huntingdonshire) of Mr. C. E. Holloway, No. 673, gives the old town, its picturesque brick buildings, broken roof lines, irregular groups of chimneys, and church with a slender spire, all close to the bank of the Ouse. This is a first-rate representation of light and local colour of the richest in a fine and tender harmony of grey. It is a genuine picture.—Another capital town view is the *Newlyn* (699) of Mr. R. Aspinwall, where the fishermen's cottages cluster close to the narrow and devious road which follows the edge of Mount's Bay: a broad, soft, and sunny piece, well drawn in a large style.—*The Story of the Willow Pattern* (788), by Miss M. L. Gow, is a capital example of pathetic genre. A specimen of accomplished draughtsmanship, Miss Gow's picture will please all who study its cleverly grouped figures, the tender and attentive expression of the lady, and the look of deep interest which has possession of the face of the child. The glowing colour is tempered to a good harmony; the effect is soft and broad.

The *Knotty Point* (808) of Mr. G. G. Kilburne is, we think, the best figure picture here, and decidedly the best of his works known to us. The scene is a country solicitor's parlour, with abundance of books and papers strewn about the tables and floor and in cases on the walls. The rosy daughter of the house, a fresh and elegant damsel, sits at a table and with a diligent finger traces the lines of a puzzling passage in a large tome which occupies the desk, while her father looks over her shoulder and waits for her opinion. Her face and figure are quite charming; excellent as a picture, it is neither so hard nor so chalky as many of Mr. Kilburne's productions. The action of the father is weak, and his expression is rather tame, but the vivacious damsel leaves nothing to be desired.—Another good genre picture comes next in our notes, and can boast of much that is pathetic and dramatic, though it is a delineation of an ordinary incident. The work of Mr. L. P. Smythe, and called *Breakers Ahead* (937), it shows a young man at the wheel of a storm-tossed ship in rough grey weather, when the air is blue with the coming dawn. With an intense expression and in an energetic, yet unexaggerated attitude he watches the head of his craft as it falls and rises and swerves, and heedfully attends to the warning. His figure is half illuminated by light from the cabin at his feet, where the level compass indicates the angle of the reeling deck. A capital illustration of the subject, it is excellent in effect, just in tone, and good in colour.—*The Chelsea* (997) of Mr. W. H. Weatherhead has spirit and variety of character. Groups of pensioners are seated in their hall under the tattered banners which

—seem the old wave of battle to remember.

The faces having been painted from nature are all interesting and true. The picture, as such, is very good; its defect is the absence of a sub-



ject or central incident capable of binding the figures, or the majority of them, or rather their actions and expressions, into a living whole.

The pictures which are simply characteristic of their authors may be taken in numerical order, with special notes on the more remarkable. We may add that if nearly every drawing not mentioned in these or the preceding paragraphs had been excluded from the galleries it would have been the better for all concerned. Mr. E. Parton's *Bit of Surrey* (8), a river-side view, gives prettily and delicately a vista of smooth water.—*The Old Bridge, Salisbury* (10), by Mr. H. D. Shepard, is a bright and broad drawing.—*Sweet Summer Time* (19), by Mr. G. G. Kilburne, a picnicking party under trees, cannot be compared with the picture we have already named; some of the figures are pretty, but not one is vivacious. It is solidly and carefully painted.—Mr. H. Maccallum has surpassed himself, but that is not saying much, in *Lobster Fishers of Helgoland* (38), a sunny sketch of boats on a calm sea.—*The Pilot* (42), by Mr. J. Scott, seems to illustrate a legend. The figure, in a deep-red mantle, is well designed and painted, but it is not interesting.—The rabbits in Mr. Sherrin's *Mining Operations* (43) are well painted.—The dunes in soft, grey light, by Mr. F. Walton, called *Summerleaze Down* (40), are nicely painted.—Mr. Aumonier's *Old Manor House at Lordington* (51), though slight, is ruddy and fresh.—Although it is a little dull in its illumination, the *Surrey Homestead* (60) of Mr. Luker is solid and rich in colour.—*The Boulogne Sands* (100) of Mr. W. L. Thomas, dotted with numerous figures in the manner of Mr. Absolon, is smart, neat, thin, and "tricky."—Mr. Pye's *Portland* (172) is, except the sky, a capital drawing, full of light.—Mr. Wimper's *Wild Wales* (171) is excellent, though rather mannered. The sentiment is conventional, but the view between grand peaks in lowering weather is telling.—Cornish fishing-folks gossiping in a street form the subject of Mr. W. Langley's *Going to Market* (186), a good piece of colour and tone. The proportions need attention.—Mr. Severn's grandiose *Sunset at Sea* (191) is effective and almost impressive, but the success is attained on easy terms. The same may be said of his *Sunset Clouds* (99).—Mr. Fulleylove's *Hampton Court Palace* (195) is not quite worthy of his reputation. Though slight, it is sunny.—*Checkmate* (228), chess pieces, flowers, and brass vessels, by Miss M. Chase, is a little weak; the brass resembles glass.—*The Foot Bridge* (244), by Miss Martineau, gives, with the lady's usual carefulness, a tasteful figure of a girl in pink walking a woodland.—*Relics of Disaster* (249), anchors in a meadow near the shore, by Mr. Caffieri, is well drawn, solid, and broad.—Mr. Halswelle's vista of the lake and cliffs, low-drifting clouds, a gleam of sunshine, and an iris spanning part of the view, entitled *The Pass of Brander* (266), fairly represents his best art.—Sir J. Linton is not at his best in *Olivia* (268), which no one would associate with 'Twelfth Night.' Though clean and solid, it is not satisfactory.—*Gertrude* (272), a portrait of a lady in a brown dress, by Mr. E. Bale, is broad, and good in tone and colour: excellent artistic work.—Mr. R. W. Allan's *Storm Winds of Autumn* (305) is a good picture of a drenched landscape, and distinguished by sound air-painting.—Mr. F. Dillon does not detect those noble and pathetic elements in the face of the Sphinx which many poets (none of whom, by the way, ever saw the monster they went into raptures about) have pretended to see. The face in *The Sphinx at Midnight* (328) is boobyish. The picture is an effective study, indicating the lamp, of contrasting firelight and moonlight.—*Beneath the Shadow of the Silent Hills* (337), by Mr. W. F. Stocks, is very tender and rich in opal and silvery greys; it gives a vista of hills in misty air charged with sunlight.—Mr. J. Knight's *Moorland* (340) depicts in a mannered way rain-clouds in a sunny sky.—A powerful

drawing, distinguished by spaciousness and air, is Mr. Wimper's *Rough Road by the Sea* (383).

—A tender, grey, and silvery effect appears in the white calm of Mr. T. Huson's "*Twos Summer, and the Sun had mounted high*" (386).—Miss Alma Tadema's beautiful and solid study of an interior in the house at North Gate, *My Sister's Room* (897), is rich in colour, thoroughly careful, and admirably drawn.

Our space forbids us to do more than name the following drawings:—Mr. J. Scott's *Feeding-Time* (388), which is an effort to combine the art of Mr. Alma Tadema with that of Mr. Marks; *An Interesting Volume* (396), by Mr. C. Green, a gentleman of the Regency reading at table, a clear, clever, and neat instance; *Little Mischief* (423), by Mr. E. H. Horwitz; the blazing vista of a white road, with figures in sunlight, by Mr. A. C. Gow, called *Market Day* (429), which owes much to French modes of thought and painting; Mr. H. G. Hine's very grand *Downs near Eastbourne* (430), a characteristic instance, like other works of his here; *The Wreath* (446), a quasi-classical figure, by Miss J. Moore; *Her Ladyship* (443), by Mr. G. G. Kilburne; *Three Witches* (470), women burning weeds on a headland, by Mr. G. F. Wetherbee; *The Knight* (480), a suit of armour with a man inside, by Sir J. Linton; *Boats at Blakeney* (507), and other drawings, by Mr. F. G. Cotman; *Chez Moi* (512), books and bric-à-brac, by Mr. B. W. Spiers, a numerous collection, which lacks intelligent grouping; and *A Novel* (582), by Mr. T. C. Gotch, a sympathetic figure of a girl in a grey dress, reading.

Sir J. D. Linton's *Romeo and Juliet* (608), the scene at Juliet's bier, the most ambitious picture here, is one of the least happy. The damsel looks like Napoleon Bonaparte or a lay figure; Romeo, on his knees, raves like a third-rate actor. Neither the design nor the technique of this pretentious example justifies his friends in recommending Sir J. D. Linton to depart from his custom of painting "still life," in which he excels both as a draughtsman and colourist.—*The Fish Market at Dieppe* (631), by M. J. Lessore, a line of old white mansions, is capital in tone and colour. The same artist's *Place du Marché, Dieppe* (645), is almost as good.—Mr. Haig's *Santa Paula, Seville* (674), is a solid, crisp, and beautiful drawing.—*Gabriel's Wharf* (691), by Mr. W. L. Wyllie, is too blue; but for this it would be first rate.—Other noticeable drawings are Mr. Weedon's *Stacking Peat* (739); Mr. E. Fahey's *Filby Broad* (745); Mr. J. Knight's *Autumn* (749); Mr. Fulleylove's *Christchurch, Hants* (787), an enlarged version of another example; Mr. C. N. Henry's *Whiffing for Pollack* (796); the *Sunset* (881) of Mr. H. G. Hine; *Deep in the Woodlands* (1054), by Mr. J. E. Grace; and Mr. Hardy's *Beaching a Pink* (1063).

#### SALE.

THE following pictures were lately sold in Paris: Daubigny, *Les Bords de l'Oise*, 6,700 fr. Delacroix, *Attaque de Cavaliers Arabes*, 4,150 fr. Fromentin, *Arabes en Voyage*, 9,400 fr. Heilbuth, *Ville aux Environs de Rome*, 10,000 fr. Rousseau, *Paysage avec Rivière*, 5,000 fr.; *Clairière dans la Forêt de Fontainebleau*, 9,100 fr. Troyon, *L'Abreuvoir*, 52,000 fr.

#### Fine-Art Essay.

MR. WATTS has completed his poetical picture called 'Hope,' the figure of a spirit seated on the earth, which is represented by a sphere floating in a vast region of vapour. She is blindfolded, and she stoops over a lyre of very primitive form, every string of which but one is broken. Touching this with her fingers, she leans her head sideways over it, so that the slow, uncertain sound may vibrate in her ear. The attitude is elegant—indeed, the grace of the figure is one

of its strongest charms; its coloration is not only beautiful from a technical point of view, but poetical. Hope's dress is of a dark aerial hue, and her figure is revealed to us by a wan light from the front and the paler light of stars in the sky beyond. This exquisite illumination fuses, so to say, the colours, substance, and even the forms and contours of the whole, and suggests a vague, dreamlike magic, the charm of which assorts with the subject, and, as in all great art, imparts grace to the expression of the theme. As a piece of tone harmony not less impressive than it is delicate and as a harmony of colour not less subtle than it is novel, this picture is sure of a welcome. It goes, we believe, to the Grosvenor Exhibition.

MR. E. BURNE JONES, the new A.R.A., has sent to the Academy his first contribution, a picture of importance, representing a new and difficult subject. It possesses noble and subtle charms of colour, it is finished with extraordinary care, and in some respects marks a new departure. The title is 'In the Depths of the Sea.' A mermaid is depicted slowly sinking from the daylight visible overhead to a floor of yellow beach out of which dark piers of basalt arise. The elvish, mischievous creature, half naked woman, half gleaming fish, has caught her man-lover so long and ardently craved for. Her arms bind him fast, and while air-bubbles, like sparks of silvery light, ascend from his hair and limbs, his dead body droops motionless. She, with wicked triumph gleaming in her eyes, smiles over her victory, and does not know it is in vain. Delight in evil gleams in her witch-like face; the pallor of her carnations, proper to one who lives in gloom, takes a new glow from her joy; and her delighted clutch will not relax its hold of the human toy that perishes.

MR. E. BURNE JONES has compensated us for our loss last year, by sending three pictures to the Grosvenor Exhibition. The first is called 'A Sibyl,' and represents the prophetic as a grave and noble damsel of great beauty, standing before the portal of her house, and clad in deep rose-coloured robes, which are gathered close to her form. Her figure is nearly life size. She holds in one hand a branch and in the other a single leaf of laurel, which is supposed to be inscribed with a mystical rhyme. She bends over it with a most earnest look. This picture is an exercise in a fine coloration, of which we shall by-and-by write at length. The second is 'Flamma Vestalis,' a study of a young damsel, a life-size three-quarters-length figure of a maiden of the sweetest, most sedate aspect, a nun "devout and pure," looking down with an ineffably tender and grave expression, while she holds a blue rosary, and seems to have been reciting her orisons. On her sleeve is embroidered a hand holding a torch. She is moving to our right. The third picture is the most important and impressive; indeed it will in solemnity and pathos yield to none of the artist's works. It represents the morning of the Resurrection. The scene is the face of the rock, which, having been hollowed out to contain the sarcophagus of Joseph of Arimathea, is illuminated by the early sun, and the subdued effulgence of the angelic Presences who, clad in shining white garments, watch by the sarcophagus. Their stately, yet gentle and beautiful figures are impressively delineated in a quasi-Byzantine manner, which is all the grander because it is so simple and gracefully severe, and (with a sort of glad surprise) they turn eagerly, yet reverently, towards Christ, who, a glory beaming about His head, approaches the Magdalen, standing between the angels. She has come in order to look into the tomb where the body of her Lord was to lie. Turning at the moment of His approach, she is more than half doubtful of what she sees. Looking from the darkness of the grave to the effulgence of the Resurrection, her eyes are dazed and her mind is agitated by questions not resolved until He has said "Mary!" Her

intense, bewildered, uncertain expression, where incredulity, awe, joy, love, and immeasurable wonder combine, is a masterpiece of art, assorting with the hesitating action of her hands; indeed, in every limb are visible doubt and expectation. The sweetness of what is popularly supposed to be a Byzantine mode of design characterizes this noble and beautiful picture, which has a magical impressiveness and poetic charm.

The private view of the exhibition of the Royal Academy takes place on Friday next. The galleries open to the public on the Monday following.

MR. R. B. BROWNING has finished a picture of unusual interest, called 'The Kingfishers.' The scene is a rocky valley. A narrow meadow occupies the foreground. Behind it is a slow-flowing river, which is grey and sombre with reflections from lofty cliffs beyond. In the meadow stands a tall, elegant damsel, a nude figure, in the act of binding up her dark hair; she turns sharply towards the water because a kingfisher has just darted into view, skimming the slaty stream, and has turned on the wing before her. Large boulders encumber the meadow, and their roughness, aided by the solemn daylight of the place, contrasts with the grace and true, soft morbidez of the figure. The same painter has completed a capital study in black and warm grey, reminding the spectator of a Goya or a Whistler, named, in the Venetian patois, 'Zendah,' or the mantle. It is the life-size figure of a young Venetian woman standing, holding a large dark fan, while her shoulders and head are closely wrapped in a dark, blackish-grey shawl. She is on the bank of a canal and waits for a gondola. Both these works will probably be at the Grosvenor Gallery.

MR. WILLIAM LONG, F.S.A., died on the 14th inst. He was the author of a monograph on 'Stonehenge and its Barrows,' which originally appeared in the form of articles in the *Wiltshire Archaeological and Natural History Magazine*.

CAVALIERE PIETRO GENTILI, the restorer of the Vatican tapestries, has written a technical treatise on 'The Preservation of Tapestry,' which will shortly be published.

The deaths are announced of Prof. Behrendsen, a German landscape painter, and of M. Schuler, a sculptor of reputation in the Fatherland.

MR. ERNEST HART will commence on May 4th a series of three lectures at the Society of Arts on 'Japanese Art Work,' including metal work, porcelain, pottery, picture-books, and drawings. A loan exhibition of specimens from Mr. Hart's collection of historic Japanese works of art will be on view in the library during the course of the lectures.

The under-mentioned paintings are named as likely to be leading attractions of the next Salon: M. Appian, 'Le Petit Port d'Ivoire, Haute-Savoie'; M. Armand-Dumaresq, 'Portrait du Prince R. B.' and 'Groupe d'Officiers regardant partir un Ballon, sur les Hauts de Meudon'; M. F. Barrias, 'Le Triomphe de Vénus'; M. Beauverie, 'Cour de Ferme' and 'Paysage des Environs de Lyon'; M. Benjamin-Constant, 'Justinien et son Conseil'; M. Jean Beraud, 'Au Dépôt de la Préfecture de Police'; M. Bonnat, 'Portrait de M. Pasteur avec sa Petite Fille' and 'Portrait du Vicomte Henri Delaborde'; M. Bouguereau, 'Abel' and 'Jeune Femme entourée d'Amours'; M. G. Boulanger, 'Marchand d'Esclaves à Rome'; M. Cabanel, 'Portrait de l'Abbé Le Pailleur' and 'Portrait de Sœur Marie Augustine Jamet'; M. Carolus Duran, 'Étude de Femme'; M. Comerre, 'Portrait de Madame Théo'; M. Cormon, 'Un Déjeuner dans l'Atelier'; M. P. L. Couturier, 'La Bête Scélérat' and 'Pierrette et Pierrot'; M. Dagnan Bouveret, 'Le Pain Bénit'; M. Jean Desbrosses, 'Plateau de Chaurousse, près Grenoble,' and 'En Auvergne'; M. Feytaud, 'Pêcheuses d'Huitres'; M.

Gervex, 'La Femme au Masque'; M. Hanoteau, 'Les Bois des Nids'; M. Luminais, 'Pilleur de Mer' and 'Vénus Endormie'; M. Albert Maignan, 'Roméo et Juliette'; M. A. Moreau, 'Attaque du Château de Dieppe par la Duchesse de Longueville'; M. Pelouse, 'Le Plateau de la Montjoie à Mertain, Manche,' and 'L'Ilot des Oies'; M. A. Rapin, 'La Mare, Effet du Soir,' and 'Le Matin en Normandie'; M. F. Regamey, 'L'Escrime Française au XIX<sup>e</sup> Siècle'; M. Roll, 'Portrait de M. Damoye'; M. E. Yon, 'Dans les Graves, à Villerville'; M. Gérôme, 'Bonaparte en Égypte' and 'Le Matin au Désert'; M. Kaemmerer, 'Calendrier Républicain, 1<sup>re</sup> Série: Brumaire, Frimaire, Nivôse, Germinal'; M. J. P. Laurens, 'Torquemada'; M. Mercie, 'Le Sang de Vénus'; M. G. Moreau de Tours, 'La Mort de Pichegru' and 'Les Morphomanes'; M. Protas, 'Le Bataillon Carré, 1815,' and M. Puvion de Chavannes, 'Vision Antique, Inspiration Chrétienne,' and 'La Rhône et la Saône (panneaux décoratifs pour le Musée de Lyon).' M. Maillart contributes 'L'Affranchissement de la Commune de Breuvais par Louis le Gros, au XII<sup>e</sup> Siècle'; M. Fantin-Latour, 'Portrait de M. — M. —'; M. Bellanger, 'Christ'; M. Jean Bellel, 'Vue prise aux Environs de Cannes, la Source de Vauziron'; M. C. Bernier, 'Le Vallon'; M. J. Bertrand, 'Cendrillon: les Deux Sœurs'; M. A. Fould, 'La Remouleuse'; and M. A. Allongé, 'Un Coin du Plateau de la Mare aux Fées.' M. Laugée has sent 'Victor Hugo sur son Lit de Mort'; M. François, 'Étude de Printemps'; M. Jules Lefebvre, 'Portrait de Mme. L. G.'; M. Paul Sain, 'Coucher du Soleil dans l'Île de Biot' and 'Réserve du Moulin de St. Cénery'; M. Gérôme, 'Œdipe; le Premier Baiser du Soleil.' Sculpture is represented by the following, among other examples: 'La Cueillette,' by M. Chapu; 'Jeune Faune,' by M. Charpentier; 'Combat de Bacchantes,' by M. Falguères; and 'Projet de Monument pour V. Hugo,' by M. Dalou. M. Dalou also sends 'M. Auguste Vacquerie, buste bronze'; M. Gauthier, 'Marguerite de "Faust"'; M. F. V. Huet, 'Le Potier de la Haye-Malherbe, Eure'; and M. Mercie, 'Tombeau de Louis-Philippe.'

## MUSIC

*Alfred Day's Treatise on Harmony.* Edited, with an Appendix, by G. A. Macfarren, Mus.Doc. (Harrison & Sons.)

It may be doubted whether any theoretical work published in this country has ever excited more keen discussion or received more wholesale abuse than the late Dr. Day's treatise on harmony, the first edition of which appeared in 1845. The novelty of the views set forth aroused the wrath of musical conservatives to such an extent that we believe it was actually forbidden at the Royal Academy to use the work as a text-book; and although in our own day more liberal views happily prevail, it is still the fact that only a small minority of our teachers even now adopt Dr. Day's system, while it is probably correct to add that the larger number are not even acquainted with it themselves. It is possible, however, that the high price at which the book was originally published has had something to do with the comparatively small recognition it has obtained.

In the ranks of the musical profession the first, and for many years the only, advocate of Dr. Day's views was the present Professor of Music at Cambridge University and Principal of the Royal Academy of Music. Through evil and good report Sir George

Macfarren maintained stoutly what he held to be the truth; and it must be no small gratification to him to find that the views he has so long advocated single-handed are gradually finding acceptance in an ever-increasing degree among the rising generation of musicians. There is, therefore, peculiar appropriateness in his being selected to superintend the production of the second edition of Dr. Day's work.

It would be almost impossible without the aid of illustrations in music type to render intelligible a detailed account of the specialities of Dr. Day's system of theory. For this we must refer our readers to the admirable article by Mr. Hubert Parry in the first volume of Grove's 'Dictionary of Music and Musicians,' in which the subject is treated with great clearness and rigid impartiality. All that we can do here is to endeavour to indicate the salient points in which it differs from the other systems generally received. These are clearly set forth in Sir George Macfarren's preface to the second edition, from which we quote the following paragraph:—

"The speciality of the Treatise is two-fold: Firstly, the standard laws of the ancient, strict, diatonic, artificial, or contrapuntal style are collected and systematically codified with such clearness and consistency as I have not found in earlier works, and they are distinguished entirely from those of the modern, free, chromatic, natural, or harmonic style; secondly, though the natural chord of the dominant seventh had been more or less freely used for two, or, as lately proved, three and a half centuries prior to the appearance of this book, and though general views had grown into acceptance as to its constitution and treatment, no systematic principles of fundamental harmony had ever been deduced from the phenomena that bring that remarkable chord within the resources of the musician. Every guideless application of them was tentative in those composers who had the genius to conceive and the boldness to practise it; and those of less power copied their examples, or framed empirical rules for the peculiar treatment of every special instance. Day perceived that the acoustical laws of harmonic evolution were the genesis of all music; that the natural chords springing from the dominant were imitable by the appropriation of the chromatic element upon other notes of the key; and that these chromatic imitations of the dominant harmonies were identified with the key by their resolution upon, or progression into, other chords common to the same tonality. Mainly he thus distinguishes the ancient and modern styles: in the former, discords differ in the quality of their intervals according to the degree of the scale from which each is reckoned, but are all governed by one series of rules for their preparation and resolution; in the latter, the fundamental discords consist of the same intervals by whichever of the notes in a key they are generated, but each differs from the others by radical progressions and by resolutions of its discordant notes peculiar to itself in its key relationship. Lastly, whereas the term diatonic defines notes according to the key signature, the term chromatic signifies notes that can only be expressed by accidentals, but induce no change of key, and the two styles of music admit respectively the use of the one or the other genus of notes."

The natural production of harmonics of a string or pipe has, of course, long been known to musicians; but to Dr. Day is due the credit of being the first to perceive the practical application of this natural law in actual composition. The harmonics from any root which are available for musica



purposes are, according to Dr. Day, the major third, perfect fifth, minor seventh, major and minor ninths, eleventh, and major and minor thirteenth. It is well known that as a matter of fact these "over-tones" are produced in varying proportions when the fundamental tone is sounded; hence the reason why discords composed only of the harmonics of their own root require no preparation; they are already generated by nature and are not artificial combinations, but mere reinforcement of already existing sounds. The principal objection urged by opponents of this theory is that some of these harmonics, notably the minor seventh, are out of tune with the ordinary scale; but to this two replies may be made. In the first place, on the system of equal temperament now almost universally adopted no interval excepting the octave ever is in tune. But, more than this, what has been well called the "adjusting power of the ear" must be taken into account. If a note varies but little from the absolutely correct pitch, the ear of a musician accepts the actual sound produced for its proper equivalent. As a striking instance of this, we may refer to the little-known song "With honour let desert be crowned," in Handel's 'Judas Maccabæus'—a number always omitted in modern performances of the oratorio. In this song is an important solo for the trumpet, an instrument which, in Handel's time, before the invention of slides or pistons, was only capable of producing the natural harmonics of the tube. Handel continually uses the seventh and eleventh harmonics, both of which are distinctly out of tune, and uses them not only as passing notes, but as long holding notes. He evidently felt that for practical purposes these reviled harmonics were available.

Speaking from an experience of many years, we have no hesitation in saying that Day's system is the most logical, the most self-consistent, and, when once thoroughly mastered, the clearest that has yet been propounded. And this, we believe, will be the testimony of all who have taught on this method. It is perfectly refreshing to meet with a book on theory in which there are not nearly or quite as many exceptions as there are rules. The theory, moreover, is so comprehensive as to embrace and explain many progressions of modern music utterly unjustifiable by any other system. Many of the chromatic progressions to be found in the works of Schumann, Wagner, or Dvorák become perfectly clear when analyzed from Day's point of view; and while we do not acknowledge his infallibility or agree with all his views, which we think may be occasionally modified with advantage, we unhesitatingly acknowledge our adherence to his general principles.

A few words must be said with regard to the present edition. Sir George Macfarren has made some verbal alterations in the text, and has added a copious and valuable appendix, supplementing, and in some instances modifying, the statements of the original. We wish he had also modified some of the examples, which are exceedingly ugly and harsh. It is true that they are given as illustrations of what is possible rather than of what is advisable; but as they are rarely, if ever, found in the works of the great masters in the forms in which

they appear in this book, we think their introduction a matter for regret. Such a progression as that in Ex. 45, p. 133 (to name but one out of several), is a perfect paragon of hideousness.

There are two points requiring correction. The definition on p. 5, "A tone is two semitones," is incomplete. From c flat to c sharp and from c sharp to e flat are both two semitones, but neither is a tone. On p. 213, fifth line from the bottom, "seventh" harmonic should evidently be "seventeenth"; the mistake is, of course, a mere slip of the pen, but it may bewilder the student. We cordially welcome the appearance of this new edition, and trust that it will be the means of directing the attention both of teachers and students to a system which, as will be seen from this article, we believe to be the best for practical use that has yet been promulgated.

### THE WEEK.

ST. JAMES'S HALL.—Señor Sarasate's First Concert. Mr. Lamond's Recital.  
PRINCES' HALL.—Herr Stavenhagen's Recital.

THAT Señor Sarasate's playing has lost none of its attractiveness for the public was amply proved by the crowded state of St. James's Hall at his first concert last Monday afternoon. It is not improbable that the programme announced contributed to fill the hall; for it is but seldom that the two finest concertos for the violin in existence—those of Beethoven and Mendelssohn—are to be heard at the same concert. The great Spanish violinist has played both the works in question on previous occasions; to each he gives a reading full of individuality. The fire and passion which are Señor Sarasate's great characteristics are more suited to Mendelssohn's concerto than to Beethoven's; but though one may notice in the performance of the latter an occasional tendency to exaggeration, it is only due to the player to say that there is more breadth than formerly about his style. His reading of the exquisite *larghetto* of Beethoven's work was admirable in every respect, while the first *allegro* and the rondo enabled him to display his perfect intonation and execution to the utmost. Even finer, perhaps, was his performance of Mendelssohn's concerto, the applause after both works being enthusiastic. In addition to the two concertos, Señor Sarasate played his arrangement of gipsy melodies ('Zigeunerweisen'). A full orchestra, under the direction of Mr. W. G. Cousins, besides accompanying the concertos, played the overtures to 'Die Weihe des Hauses' (Beethoven) and 'Rosamunde' (Schubert), besides Liszt's first 'Hungarian' Rhapsody. Considering the individual excellence of the performers, more finished playing might not unreasonably have been expected.

The interest taken in the recent pianoforte recitals of Mr. Frederic Lamond encouraged him to give another, which took place at St. James's Hall last Thursday week. The announcement that Dr. Liszt would be present doubtless swelled the audience, but it did not prevent the efforts of the young executant from meeting with due attention and appreciation. His performance served to fully confirm previous opinions that he is not yet a finished artist—which, indeed, would be scarcely possible

at his age—but that nature has endowed him so abundantly that the highest position is within his grasp if he will take the trouble to win it. For this patient study is necessary, and study, moreover, in the right direction, as it is possible and even easy to go astray. For example, time spent in practising such a monstrosity as Tausig's derangement of Bach's organ Toccata and Fugue in d minor, with which he opened his recital, is utterly wasted. Beethoven should engage a large portion of his energies at present, as it was evident by his reading of the 'Sonata Appassionata' that he had mastered the letter, but not the spirit of the work. The best that could be said of his performance was that it was coldly accurate, and not defaced by affectations. His rendering of Chopin's Fantasia in f minor was more expressive; but it was in the rest of the programme, consisting of pieces of the *bravura* type, that his abilities were chiefly displayed. In the Liszt selection, including the 'Feux Follets,' the 'Mazeppa,' and especially in the 'Pesther Carnival' (No. 9 of the 'Hungarian' Rhapsodies), he exhibited astonishing powers of execution. Pieces by Raff, Brahms, and Nicolaus Rubinstein, and an Impromptu of no particular value by himself, completed the programme.

A pianoforte recital consisting entirely of Liszt's music does not enable the listeners to accurately gauge the artistic capacity of the executant, and we shall not, therefore, declare Herr Bernhard Stavenhagen to be one of the greatest pianists of his time. But this much may be said without hesitation, that in mere technical mastery of the instrument he is superior to any one else who has appeared for many years. His performance yesterday week was one long series of surprises of the most sensational nature. The programme included some novelties, namely, a 'Sonetto di Petrarca,' and pieces called 'Funerailles' and 'Sposalizio.' It also included the fantasia and fugue on the name of Bach; the two 'Légendes,' 'La Predication aux Oiseaux,' and 'St. François marchant sur les Flots'; and some 'Études' after Paganini. Criticism of these individually is not required, and similar qualities marked the performance of all of them. The player's strength seemed to be herculean, and we never remember to have heard a more powerful tone produced from a pianoforte. But the rapidity and unerring accuracy with which the most difficult passages were rendered were equally noteworthy, and at times Herr Stavenhagen proved himself the possessor of a delightfully pure and delicate touch resembling that of his esteemed master. We trust that he will afford an early opportunity of enabling us to judge of his ability in music of a higher class.

### Musical Gossip.

THE repetition performance of Liszt's 'St. Elizabeth' last Saturday brought the season of the Crystal Palace Concerts to an end. Given with the same executants as at St. James's Hall on the 6th inst., there is no need to criticize the performance, except to say that, if possible, it was a finer rendering of the arduous work. Its reception by the vast audience was also in every respect similar. The music evoked little applause, but the demonstrations in favour of the venerable composer, who was present, were as

enthusiastic as possible. The season just concluded has been one of the most remarkable, artistically, in the history of the Crystal Palace Concerts, and latterly the attendance of the public has been unprecedentedly large. The moral is obvious; features of special interest will always attract, but routine work, however excellent, will not. This may be regrettable, but those who have the management of concerts must look facts in the face.

A MODERATELY successful performance of 'The Martyr of Antioch' and Rossini's 'Stabat Mater' was given by the Sacred Harmonic Society yesterday week. The choruses in Sir Arthur Sullivan's cantata were rendered with more spirit and vigour than refinement, and it cannot be said that the orchestra played the accompaniments in a finished manner. The defects, however, were not sufficiently serious to mar the enjoyment of the general audience. Of the soloists two gave unqualified satisfaction, namely, Madame Patey and Mr. Lloyd. Miss Pauline Cramer's noble soprano voice is not as yet under complete control. Her style is declamatory rather than purely vocal, and it is easy to realize that at present she would do herself more justice in Wagnerian opera than oratorio. But she has youth on her side, and as there is a dearth of English sopranos of the first rank, she may be strongly recommended to qualify herself by study for the position to which her natural gifts entitle her. Mr. Burgon was more successful in Rossini's work than in the cantata. The season will conclude on May 7th, with a performance of Handel's splendid oratorio 'Belshazzar.'

THE Easter orchestral concert of the Royal Academy of Music was held in St. James's Hall yesterday (Friday) week. The principal item in the programme was Sterndale Bennett's cantata, 'The Woman of Samaria,' which was fairly well rendered, with Miss Owen, Miss Agnes Jansen, Mr. Maldwyn Humphreys, and Mr. Alec Marsh as the soloists. The only new composition was a set of clever variations on an original theme for orchestra by Mr. C. S. Macpherson. Miss Meta Scott showed considerable promise as a pianist in two movements of Saint-Saëns's Concerto in G minor.

THE season of the Popular Concerts came to a triumphant conclusion on Monday evening. Although the number of artists who appeared was less than on some corresponding occasions in former years, the programme included very attractive features. The principal concerted works were Brahms's Sextet in B flat, Op. 18, and Schumann's Quintet in E flat, Op. 44. The performance of the latter, with Madame Schumann at the piano, was exceptionally fine. Mr. Max Pauer and Signor Piatti played three of Schumann's Stücke im Volkston, and Herr Joachim and Miss Zimmermann some of Brahms's Hungarian Dances. Miss Liza Lehmann sang Pergolesi's 'Tre giorni son che Nina' and an old French air with much charm of style. The twenty-eighth series of these concerts has been of rather more than average interest, and the net result is a further proof of the high estimation in which the undertaking is held by the public.

It was, perhaps, rather unfortunate that the last public appearance of Dr. Liszt should have been at the Countess Sadowska's concert at the Princes' Hall on Monday afternoon, as the entertainment was of no musical importance. The only interesting feature was the delivery of a valedictory address in blank verse, written by Mr. B. Kingston and impressively read by Mr. Charles Fry. The public curiosity in this remarkable musician was maintained to the close, and the visit of Liszt will long be remembered as an episode absolutely unique of its kind.

PREVIOUS to the Crystal Palace Concert last Saturday Dr. Liszt was presented with an address on behalf of the members of the London branch of the United Richard Wagner Society, in which special reference was made to

his self-denying labours in the cause of the Bayreuth master.

THE death is announced from Genoa of the Italian composer Giovanni Rossi, at the age of fifty-nine.

A NEW 'Biographical Dictionary of Musicians,' by Mr. James D. Brown, Assistant Librarian of the Mitchell Library, Glasgow, will be published next month. Special features of the work will be the large space allotted to living musicians, particularly to those of this country, the information being in nearly every case furnished by the subjects of the articles; a bibliography of English writings on music, classified according to the various branches of the subject; and a list of musical periodicals, past and present.

A FESTIVAL of two days' duration was held at Chemnitz at the end of last month in aid of the funds for erecting a monument to the composer Friedrich Schneider.

A NEW opera, 'Junker Heinz,' by C. von Perfall, has just been produced with great success at Munich.

As the health of Herr Scaria will not allow him to take part in the performances at Bayreuth this summer, his place will be taken by Herr Wiegand.

THE Lisztverein of Leipzig gave its first concert on the 8th inst., under the direction of Herr Nikisch. The 'Faust-symphonie' is said to have made a great impression.

## DRAMA

### THE THEATRICAL COMPANIES OF 1886.

Hollingsbury Copse, Brighton, April, 1886.

THE author of a work on the life of Shakspeare that has just been issued, the Rev. F. G. Fleay, indulges in the following curious observations respecting an incident in the history of our early stage, the determination of which can scarcely fail to interest some of your readers:—

"On Twelfth Day, 1585-6, the 'servants of the Admiral and the Lord Chamberlain' acted at Court, i.e. the players of Lord Charles Howard, who held both these offices. Mr. Halliwell-Phillips ('Illustrations,' p. 31) confused this Chamberlain with Lord Hunsdon, and takes the entry to refer to two companies. I sent him a correction of these and many other blunders, which he has never rectified, years ago—a fact which I should not notice had he not publicly complained that, with one or two exceptions, of whom I am not one, he had received no help of this kind."

All students are well aware that it is impossible for any work of critical research, no matter how great the pains may be that have been taken in its construction, to be entirely free from oversights. No one can be more thankful than I always am to those who will take the trouble to tell me of mine, and I should, as a matter of course, have tendered an expression of my gratitude to Mr. Fleay for his services in that direction had it not happened that the "blunders," which he so kindly indicated, would not have been recognized under that title outside the circuit of his own imagination. I should not have been so unpolite as to have made this revelation had not Mr. Fleay himself extorted it by accusing me of what practically amounts to a culpable indifference on my part to the value of accuracy. It will, however, be found, on examination, that the typical example of my negligence which he has elected "o'er-leaps itself and falls on the other side." In the first place, it clearly appears from the State Papers, Domestic, Elizabeth, vol. 183, No. 47, Calendar, p. 278, that at some time before the 24th of October, 1585, Lord Charles Howard had resigned, and Lord Hunsdon had succeeded to the office of Lord Chamberlain. It follows, therefore, that the Lord Chamberlain and the Lord Admiral of January, 1586, could not possibly be one and the same individual, the said Lord Charles Howard filling at that time the latter post. In

the second place, although the players of those two companies were on friendly terms and occasionally joined their theatrical forces, there is not the faintest real evidence that they were ever amalgamated. So far from this being the case, the Lord Chamberlain's actors are mentioned in 1588 as then acting in conjunction with another company, the Earl of Leicester's, and throughout the years 1586, 1587, and 1588 the Lord Admiral's is continually alluded to as a distinct body. These facts are obviously inconsistent with the conclusion at which Mr. Fleay has arrived; but I shall still live in hopes, although the symptoms of the probability of their fulfilment are not apparent in his present volume, that I shall some day receive from him corrections of "blunders" without being compelled to distinguish the latter term by inverted commas, and in that case he may be assured that no one will have greater pleasure than myself in returning him my cordial and respectful acknowledgments.

J. O. HALLIWELL-PHILLIPS.

### Dramatic Gossip.

HER MAJESTY's has been substituted for the Royalty as the scene of Madame Sarah Bernhard's forthcoming performances, the first of which is given this evening.

THE performance of 'Faust' on Monday afternoon at the Lyceum, to which the actors were bidden, proved exciting. The entire pit was converted into stalls, and the house was crowded in every part with a company from which scarcely an actor of mark was absent. Those concerned in the play did their best, and the representation had special interest.

UPON her appearance at a morning performance at the Vaudeville as Mercy Merrick, Miss Janet Achurch created a highly favourable impression. She acted with much power and intelligence, and gave proof of many qualifications for the stage. Portions of her performance revealed remarkable intensity. Miss Alexes Leighton played well as Grace Roseberry.

AN operatic extravaganza, entitled 'Queen Mab,' by Messrs. W. Younge and Alfred Murray, will be the next novelty at the Empire Theatre.

AN adaptation of 'Adam Bede,' which has been given with success in the country, was produced by Mr. William Rignold on Monday at the Grand Theatre.

THE May number of *St. Nicholas* will open with an article by Miss Rose G. Kingsley, entitled 'When Shakspeare was a Boy.' It will be illustrated by Mr. A. Parsons.

'VERACITY,' a three-act farcical comedy, by Mr. Walter Parke, produced on Tuesday afternoon at the Gaiety, serves to show the comic powers of Mr. Charles Collette, but is not otherwise noticeable. Its reception was favourable.

'THE BUSYBODY,' the most successful of the recent revivals of old comedy at the Gaiety Theatre, was repeated on Wednesday afternoon.

EARLY in May 'Enemies' will be withdrawn from the Prince's Theatre, and 'The Lady of Lyons,' recently produced by Mrs. Langtry at a morning performance, will be substituted.

A ROMANTIC drama, written by an American professor of languages, originally in the possession of the late John McCullough, has come into the hands of Mr. Barnes, by whom it will be produced in London during the autumn season. Report speaks highly of the dramatic qualities of this work, the action of which passes in about the same period as that of 'Ingomar.'

THE company which has been performing in America in the 'Mikado' will play the same piece in Berlin in June next at the Wallner Theatre.

TO CORRESPONDENTS.—E. A. M.—J. S. F.—T. F.—F. & E.—F. G. F.—C. W.—T. S.—L. J. D. B.—received.  
No notice can be taken of anonymous communications.



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